

**Musée
Marmottan
Monet**

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The background of the poster is a reproduction of the painting 'Impression, soleil levant' by the English Impressionist painter J.M.W. Turner. The painting depicts a hazy, overcast day in the harbor of Falmouth, with a small boat in the foreground and a red sun or moon in the sky. The brushstrokes are visible and expressive, capturing a sense of light and atmosphere.

MONET'S IMPRESSION THE BIOGRAPHY OF A PAINTING SUNRISE

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I FOREWORD



For the eightieth anniversary of the opening of the Musée Marmottan Monet, we wanted our temporary exhibitions to offer a harmonious combination of emotion and knowledge. The first part of these commemorative ceremonies, the exhibition *Impressionist Works from Private Collections*, paid homage to collectors the world over and, through them, to the generosity of those who founded and donated to this museum. The connoisseur Paul Marmottan wanted to make his home a museum, under the aegis of the Académie des Beaux-Arts. The donations and bequests of Victorine Donop de Monchy, Michel Monet, Daniel Wildenstein, Nelly Sergeant-Duhem, Denis and Annie Rouart, and Thérèse Rouart, along with many others, made this establishment a great collectors' museum.

After celebrating the women and men who enriched our collections, we wanted to showcase the museum's most emblematic possession, *Impression, Soleil Levant*, for 2014 is also the 140th anniversary of its first public presentation.

The exhibition *Monet's Impression, Sunrise: The Biography of a Painting* sheds much new light on the painting that gave its name to Impressionism. It offers a very precise dating of the work. It also goes back over its origins, its history and its critical fortune between 1874 and 1959.

The research has discovered the previously unknown circumstances in which *Impression, Soleil Levant* entered the Musée Marmottan, enabling the reconstruction, for the first time, of the precise chronology. Deposited in a crate in the Rue Louis Boilly on September 1, 1939, evacuated and kept at Chambord up to 1945, and exhibited for the first time on our walls in 1946, *Impression* was given to the Académie des Beaux-Arts, on behalf of the Musée Marmottan Collection, in 1940. The gift, immediately and unanimously accepted, was confirmed on several occasions, demonstrating Victorine Donop de Monchy's unshakeable determination, shared by the Académie members, to see the painting displayed at the Musée Marmottan and nowhere else.

The research into *Impression, Soleil Levant* has helped write one of the first chapters in the history of collections and to highlight the key role played by the Académie members in enriching them. In less than a century, the Académie has managed to double our establishment's holdings. It has encouraged gifts on a unique scale. Preferred to the national museums by the descendants of Claude Monet and Berthe Morisot, it is now home to the world's leading collections of their work and, by the express will of their assigns, has responsibility for administering them.

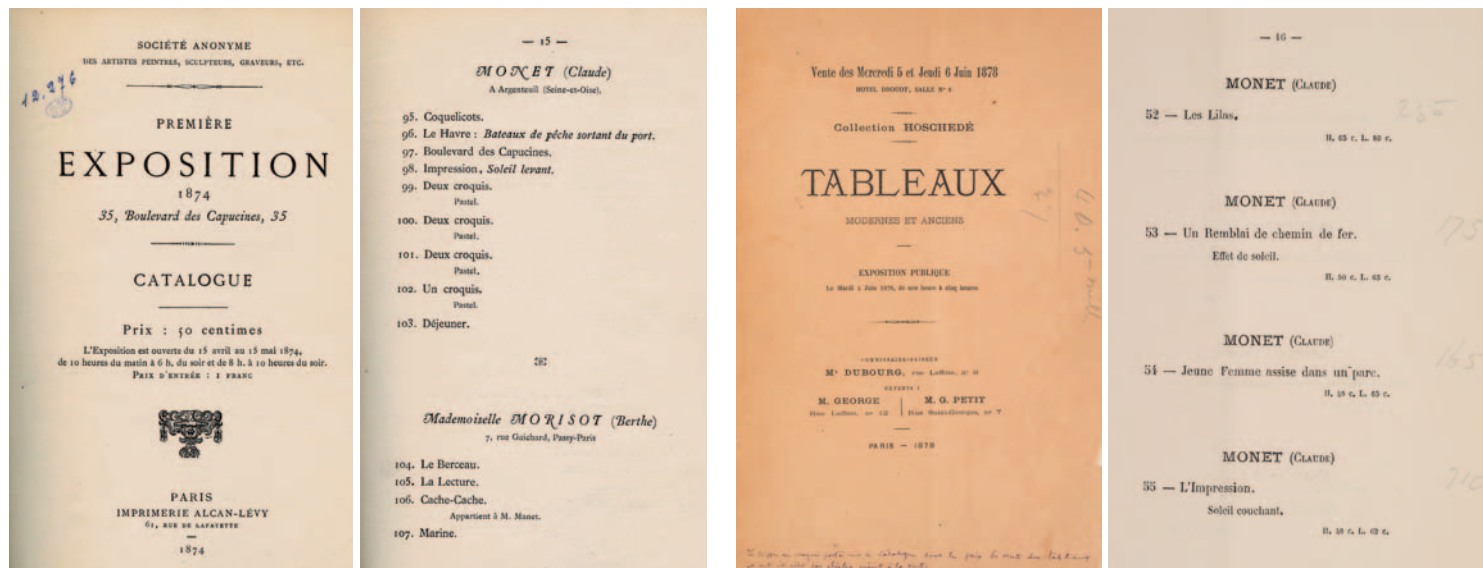
Though little known, this role played by the Académie is also one of its most spectacular successes, and reflects its brilliant influence in the 20th century. Today, it is part of its identity, an inheritance, and a source of pride that each Académie member must share, and for which we must work together, in order to ensure its longevity and independence.

Patrick de Carolis

Member of the Institut

Director of the Musée Marmottan Monet

II INTRODUCTION



Catalogue of the Première Exposition de la Société Anonyme Coopérative d'Artistes Peintres, Sculpteurs, Graveurs et Lithographes, 35, boulevard des Capucines, Paris, Alcan-Lévy, 1874, Paris, Institut Wildenstein © Archives Wildenstein Institute

Catalogue of the Hoschedé Collection Sale on Wednesday June 5 and Thursday June 6, Paris, 1878. Paris, Philippe Piguet Collection

It was Monet who found the formula for Impressionism, forged the instrument and put it into other people's hands, although it was his alone.

Louis Gillet, *Trois Variations sur Claude Monet*, Paris, Plon, 1927, p. 10

Since the pioneering exhibition dedicated to Claude Monet in Paris in 1980, curated by Hélène Adhémar, the first national tribute to Monet since 1931, the world has seen countless international homages to the artist and his work. However, the sheer quantity of his output and its international dispersion have limited the number of retrospectives. In contrast, there have been growing numbers of studies of a particular period or theme in the painter's career. Looking over these many events, one observes a particular interest in the works of his maturity, which can be assembled in homogeneous groups by virtue of their subjects and visual concerns, from Paul HayesTucker's 1989 presentation of the series from the 1890s in Boston, to the many evocations of Giverny through the theme of the water-lilies – magnificently hung, for example, at the Orangerie (Paris) by Pierre Georgel in 1999. From this long list of international exhibitions, it was clear that Monet's work from the period before the public recognition of Impressionism in the 1880s was not the curators' subject of choice.

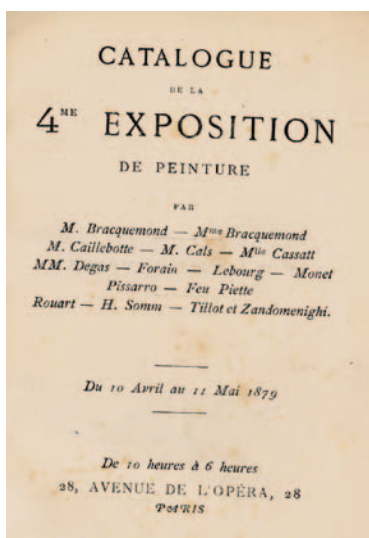
Over the last few years, the growing interest in genres has opened up new avenues of research into these kinds of traditional investigations. While they have yet to translate into exhibitions, they have been reflected in a number of publications, such as the recent *Monet and his Muse: Camille Monet in the Artist's Life* (Chicago: University of Chicago Press, 2010)

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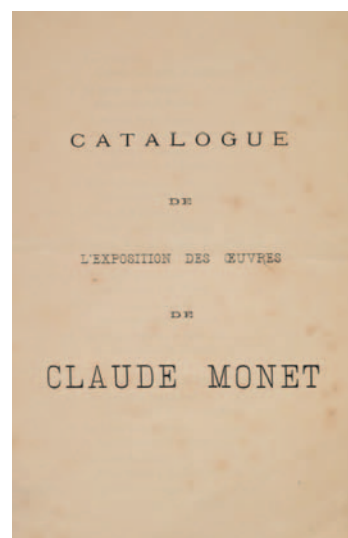
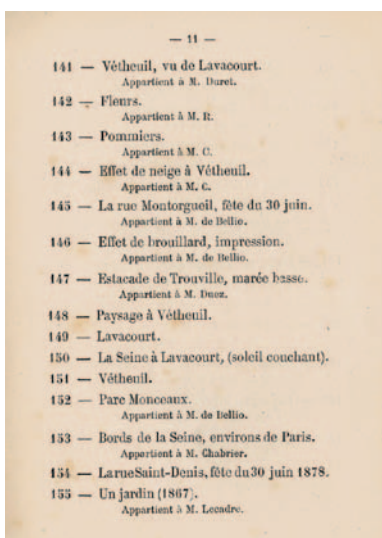
by Mary Mathews Gedo, which draws attention to a period and a theme that monographs had evoked only tangentially. By the questions it asks and the answers it tries to provide, such a book, even though limited to the painter's first companion, is interesting in that it draws our attention to the relatively early works, a field of investigation which still has its share of secrets.

This idea that there was material for study in Monet's activity of the 1860s and 1870s had been on our minds for many years when the 140th anniversary of the first public exhibition of *Impression, Soleil Levant* (*Impression, Sunrise*), at the former studio of Nadar, in 1874, prompted us to develop our research into this painting. This soon turned out to be a "famous unknown," a work that is internationally celebrated but still partly in shadow. At the intersection of an early moment in the artist's early career – his participation in the first Impressionist exhibition – and a subject – landscape, the exhibition and its accompanying catalogue go beyond the purely monographic to consider Monet's models and entourage at some length, without which his break with his earlier methods could not be understood, and offer additional and often new dimensions to the historical, aesthetic and technical information concerning *Impression, Soleil Levant*. The result brings us closer to the liberating "instrument" evoked by Louis Gillet and allows us to confirm the fundamental role played by the man and his art at this early stage.

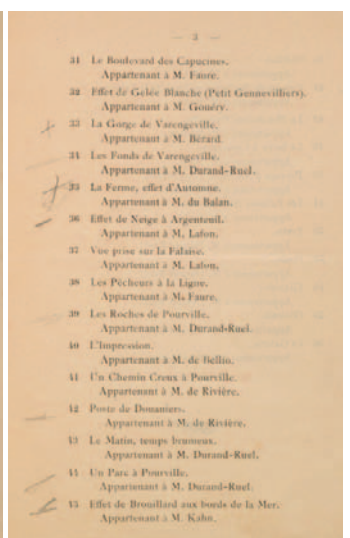
This work could not have been done without the collaboration of numerous specialists, who generously made their time and knowledge available for this project, and it is with tremendous gratitude that we wish to thank all those who shared their knowledge and their passion for this painting. The two essays that introduce this catalogue present the context of the creation of *Impression, Soleil Levant* and determine its subject and date of execution. The first, written by Anne-Marie Bergeret-Gourbin, head curator of the Musée Eugène Boudin in Honfleur, and Laurent Mancœuvre, an art historian and Eugène Boudin specialist, consider



Catalogue of the Fourth Exhibition of Painting, 1879, Paris, Wildenstein Institute © Archives Wildenstein Institute, Paris



Catalogue of the Claude Monet Exhibition, Paris, Galerie Durand-Ruel, 1883. Paris, Musée Marmottan Monet, Michel Monet bequest, 1966 © Christian Baraja



► INTRODUCTION

Monet's artistic influences in the late 1860s and at the turn of the 1870s. The second, by Géraldine Lefebvre, curator at the Musée d'Art Moderne André Malraux in Le Havre, paints a portrait of Le Havre during the same period. Studying its diverse transformations, the author has pinpointed the painter's location and, above all, thanks to her study of the meteorological data observable on the canvas, she is able to offer a date of execution. Further precision on this score is contributed by the research of Donald W. Olson, professor of physics and astronomy at Texas State University.

The essays that follow, which we shared, concern the actual history of the painting: its reception at the first exhibition in 1874, its presence in the collection of Ernest Hoschedé from 1874 to 1878 (Dominique Lobstein), its entry into the collection of Georges de Bellio from 1878 to 1894, its inheritance by his daughter and son-in-law, Victorine and Eugène Donop de Monchy, from 1894 to 1940, and its donation to the museum in 1940, and beyond (Marianne Mathieu). Thanks to numerous documents and letters, many never previously published, the very eventful story of the entry of the legendary De Bellio Collection into what was then the Musée Marmottan can at last be told and each phase precisely described.

This exhibition also provided the opportunity for a new study of the painting itself and the way it was painted. The restorer, Christian Chatellier, reveals the main discoveries.

All these studies, the exhibition and its accompanying catalogue – none of these things would have been possible without the support of the director of the Musée Marmottan Monet, Patrick de Carolis. We wish to express our profound gratitude to him for his help and encouragement at every stage of this project. We also wish to express our deep gratitude to the Perpetual Secretary of the Académie des Beaux-Arts, Arnaud d'Hauterives, who generously gave us access to the archives of the Académie and thus enabled us to retrace the circumstances of the entry of *Impression, Soleil Levant* into the collections of the Musée Marmottan Monet.

Marianne Mathieu

Dominique Lobstein

III | PRESS RELEASE

Claude Monet, *Impression, Soleil Levant*, 1872, Oil on canvas, 50 x 65 cm, Paris, Musée Marmottan Monet, Gift of Victorine and Eugène Donop de Monchy, 1940, © Christian Baraja



Impression, Sunrise, the painting that gave the name to Impressionism and the flagship of the Musée Marmottan Monet is one of the most famous paintings in the world. The enigma of the history of this work has not yet had a comprehensive study. Instead, for nearly forty years, the mystery seems to grow around the masterpiece : What does the painting truly represent? A sunrise or sunset? When was it painted? In 1872 or in 1873? What happened to the painting at the end of the first Impressionist exhibition? Why did it join in 1940, the collection of the Musée Marmottan, an institution originally dedicated to the First Empire and which was home to no Impressionist paintings? Why this date, and under what circumstances?

As part of the 80th anniversary of the opening of the Musée Marmottan and on the occasion of the 140th anniversary of the first public exhibition of 'Impression, Sunrise' the Musée Marmottan Monet decided to initiate the investigation and organize from September 18th, 2014 – January 18th, 2015, the first exhibition ever dedicated to the painting that founded Impressionism.

Around 'Impression, Sunrise,' the exhibition presents a careful selection of twenty-six works by Claude Monet, as well as thirty-five works from Eugène Delacroix, Gustave Courbet, Eugène Boudin, Johan Barthold Jongkind, William Turner, Berthe Morisot, Alfred Stevens, Auguste Renoir, Camille Pissarro, Alfred Sisley, old photographs by Gustave Le Gray,

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Emile Letellier, and a selection of historical documents, many of which have never been published. The works will be coming from some of the largest French museums (Musée d'Orsay, Paris; Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris; Musée d'art moderne André Malraux, Le Havre; Musée des Beaux-Arts de Lille, Musée des Beaux-Arts de Nancy...) as well as foreign (National Gallery, London, the Philadelphia Museum of Art, Philadelphia, Städelches Kunstinstitut, Frankfurt am Main; National Museum Wales, Cardiff) and private collections. The National Library, the historical library of the city of Paris, the Paris archives, the library and archives of Le Havre are also actively involved in the project.

The exhibition features 61 paintings and graphic works, including 26 works by Claude Monet and 45 documents mostly unpublished, from museums and private collections worldwide. It traces the journey of *Impression, Sunrise* and reveals a new page in history for this icon which until now has been entirely unknown.

IV IMPRESSION, SUNRISE IN THE PORT OF LE HAVRE

Géraldine Lefebvre



The Old Outer Harbor of Le Havre from the Roof of the Musée des Beaux-Arts, circa 1900, postcard
Le Havre, Musées Historiques,
View towards the south-east and
the Écluse des Transatlantiques

Claude Monet, *Impression, Soleil Levant*, 1872, Oil on canvas, 50 x 65 cm, Paris, Musée Marmottan Monet, Gift of Victorine and Eugène Donop de Monchy, 1940, © Christian Baraja

Le Havre, Le Grand Quai, circa 1900, postcard, Le Havre, municipal archives, The big white building at the center is the Hôtel de l'Amirauté, where Monet stayed in 1872 and 1874



Claude Monet presented *Impression, Soleil Levant* (*Impression, Sunrise*) at the first exhibition by the Anonymous Society of Painters, Sculptors and Printmakers on April 15, 1874, in the former studio of the photographer Nadar at 35, boulevard des Capucines, Paris. The exhibition opened shortly before the official Salon and, notably because of the entry price of one franc, was attended by only 3,500 visitors and a dozen journalists. Most of the critics were acerbic. Among them, journalist Louis Leroy published the review on April 25, 1874 in *Le Charivari* that is now commonly associated with the painting. Reprising the title of Monet's painting, he titled it "The Exhibition by the Impressionists." His long diatribe attacked a number of the works on show, especially *Impression, Soleil Levant* [*Impression, sunrise*]. The painting would thus clinch the destiny of the artists brought together on this occasion, some of whom called themselves "Independents," by giving them a new name, whether they liked it or not. Associating the title and the painting, several critics came to see the latter as a manifesto for Impressionism. [...]

1 *Impression, Soleil Levant* and the 1872 Series

Painted from the Hôtel de l'Amirauté

Looking back in 1897, Monet recalled that "I had something I painted from my window in Le Havre: the sun in the mist and in the foreground some masts sticking up. They wanted to know its title for the catalogue [because] it couldn't really pass for a view of Le Havre. I replied 'Use *Impression*.'"

Although there is no source stating where Monet had his room, the Hôtel de l'Amirauté, located on the Grand Quai (today's Quai de Southampton), where he would stay two years later, would appear to be the most probable spot. The hotel occupied numbers 41, 43 and 45 and formed an ensemble, the "Grand Hôtel de l'Amirauté et de Paris" between Rue Saint-Julien to the west and Rue des Galions to the east. The main, most imposing building, at no. 43, was flanked by two narrower annexes. Offering outstanding views over the harbor, the hotel, which opened on April 1, 1830, was long considered the city's finest, and welcomed many distinguished guests. [...]

In the late 19th century, the Hôtel de l'Amirauté was still one of the city's most esteemed leading establishments. In 1872, Monet's financial position had improved considerably. He had sold five canvases to the dealer Latouche, two to Millot, one to Manet, and one to his brother Léon. Durand-Ruel, who continued to exhibit his work regularly at his London gallery, bought a large number of paintings from him. It is likely that Monet took a room on the third or fourth floor, at a certain distance from the waterfront bustle and above the cranes and masts that blocked out the horizon to occupants of the lower floors. From the window of his room, overlooking the docks and the quays, Monet painted a series of three seascapes, including *Impression, Soleil Levant*.

2 *Impression, Soleil Levant*: Identifying the Subject

Monet painted *Impression, Soleil Levant* rather quickly, probably at one go. The sun and reflections in the misty water, and the boats in the foreground, were added when he was finishing the canvas. At first glance, the port scene is insubstantial, barely perceptible, shrouded in mist and steam. However, a number of forms gradually heave into view: the way to the Écluse des Transatlantiques comes into focus at the center of the composition. On the left, the verticals of the ships' masts and a smoking chimney rise up along the quay while on the right a few sloping lines indicate the presence of cranes and derricks and a building. The site that Monet was painting – the Quai au Bois and the Bassin de la Citadelle on the left – were in the throes of restructuring, which he could not have seen before he left for London, and readaptation – the Quai Courbe in the Bassin de Floride on the right. On the left in Monet's painting, on the Quai au Bois, a building put up in 1872 housed the steam engines driving the drainage machines used for the dry docks and the ships needing repair there. This building has a tall chimney which is clearly visible on the left of the painting. [...]

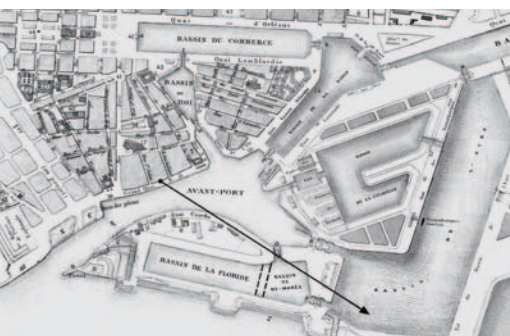
3 *Rising Sun?*

Rather than venture into the hubbub of the quays, Monet chose to paint what was immediately visible from the window of his hotel room: the industrialized port towards the southeast and the Écluse des Transatlantiques giving onto the Bassin de l'Eure. However faint, the motifs that can be made out in the two diurnal seascapes, *Impression, Soleil Levant* and *Soleil Levant*, both showing the same viewpoint, are enough to confirm that Monet was looking eastwards. The view is indeed very similar to the one on a postcard of Le Havre, L'Avant-Port. This photograph was taken from the roof of the Musée des Beaux-Arts, located not far from the Hôtel de l'Amirauté, and offers a panoramic view of the outer harbor looking east. In other words, it was indeed a daytime view, a sunrise that Monet was painting here: not a sunset, as was so often written after the work was titled *Impression, Soleil Couchant* in the catalogue of the Hoschedé sale of 1878. Among those who based themselves on this source was Paul Durand-Ruel, whose *Mémoires* also mention a "Marine with Sunset." The historians of Impressionism, John Rewald and Paul Hayes Tucker, would later debate the exact nature of the subject, sunrise or sunset, but without actually analyzing what was there. [...]

Extract from the catalog of the exhibition

V DATING IMPRESSION, SUNRISE

Donald W. Olson, Professor



Map

True north is at the top of this map showing Le Havre harbor in the 1870s. The dot indicates the position of the Hôtel de l'Amirauté on the Grand Quai, and the arrow points in the direction of the low Sun seen in *Impression, Soleil Levant*. Quai Courbe, with its distinctive semi-circular shape, projects into the outer harbor (avant-port) from the south. For a period of about three or four hours near the time of high tide (pleine mer), the tide-gates (écluses) (labelled H-R) were open and sailing ships could enter or exit the various tidal docks (bassins) of the port.

Collection Donald Olson

Raoul Lefaix, *L'Hôtel de l'Amirauté*, 1928. Photograph on paper blued in the album Le Havre en 1928, 20 x 14.5 cm, Le Havre, Bibliothèque Municipale, © Bibliothèque municipale du Havre

Albert Wiltz, *Le Grand Quai, le Musée-Bibliothèque et l'Anse des Pilotes*, 1870. Panoramic photograph pasted on board, 21 x 56 cm, Le Havre, Bibliothèque Municipale, © Bibliothèque municipale du Havre

The date of Monet's *Impression, Soleil Levant* (*Impression, Sunrise*) has long been a subject of controversy. Not only the time of year but even the calendar year of the painting is in dispute, with both 1872 and 1873 cited by various authors. The canvas bears the inscription "72" next to Monet's signature, but the catalogue raisonné published by Daniel Wildenstein redated three consecutively numbered Le Havre paintings with similar views – *Soleil Levant*, *Marine, Impression, Soleil Levant*, and *Port du Havre, Effet de Nuit* – to a campaign that Wildenstein placed in the spring of 1873. [...]

1 | Direction to the Rising Sun

At Le Havre, as in all cities in mid-northern latitudes, after the instant of sunrise the sun then rises "up and to the right" into the sky. According to our topographical analysis, the low sun in *Impression, Soleil Levant* stands over the eastern end of Quai Courbe, but the actual point of sunrise must have been in the direction of the water in the channel to the east (in the painting, to the left) of this quay. To express the direction of this sunrise point in a precise way, astronomers use a coordinate called azimuth to identify the compass directions, with 0° at the north, 45° at the northeast, 90° at the east, 135° at the southeast, 180° at the south, etc. On the 19th century map of the harbor the line of sight from the Hôtel de l'Amirauté to the east end of Quai Courbe points in the direction of azimuth 122°, as measured from true north. As observed by Monet on the morning that inspired *Impression, Soleil Levant*, the point of sunrise on the horizon would have been slightly to the left of the east end of Quai Courbe, most probably near azimuth 117° to 121°. The low sun over the quay in the painting would correspond to an azimuth of approximately 123° to 127°. The sun rises in this position twice during each year, in mid-November and late January.

The sun's altitude in *Impression, Soleil Levant* can be estimated first by using the known diameter of 0.5° for the solar disk to deduce that the sun is standing somewhat less than two degrees above the distant horizon. An independent estimate compares the altitude of the sun to the masts of the sailing ships in the Bassin de Mi-Marée, located to the right of the

sun in the painting. This method uses typical sailing ship mast heights of about fifty meters, the known distance of 550 meters from the hotel to the center of the Bassin de Mi-Marée, and the elevation of Monet's balcony at nine meters above the Grand Quai and eleven meters above the water level. For such a configuration, the tops of the distant masts extend approximately four degrees above the horizon, and the sun's altitude is perhaps closer to three degrees. We therefore estimate that the disk of the sun in *Impression, Soleil Levant* has an altitude of about two to three degrees above the horizon, a low sun position corresponding to a time approximately twenty to thirty minutes after sunrise.

2 The Stand of High Tide

The sailing ships and steamers could pass through the outer harbor of Le Havre only for a period of about three or four hours, centered on the time of high tide. Before and after this interval, the water level in the outer harbor channel was not sufficiently deep and the great ships would run aground. A noteworthy hydrographic feature of Le Havre is that the tide curve can exhibit a nearly flat maximum near the time of high tide. For a long interval of time, called the "high water stand," the water level remains nearly constant. Émile Théodore Quinette de Rochemont described this phenomenon in his 1875 monograph on the port of Le Havre: "This feature of the tidal curve is very advantageous for navigation; it permits us to leave the tidal docks open for about three hours."

During the time of high water stand, the tide gates leading to the Bassin de Mi-Marée and the Bassin de l'Eure and the lock leading to the Bassin de la Citadelle could be opened. Tugboats towed the sailing ships through the outer harbor and the tide gates – events that were a favorite subject of 19th-century photographers. In *Impression, Soleil Levant* the masts of the largest sailing ship extend well up into the sky and indicate that this vessel is much closer to Monet's hotel than are the distant masts on the right side of the painting. This largest sailing ship may be under tow through the outer harbor. The requirement that the low rising sun in *Impression, Soleil Levant* correspond within one or two hours to the time of high water gives us a strong tidal constraint on the possible astronomical dates.

Our computer algorithms allow us to calculate the positions of the sun and the moon and the resulting tide curves for dates in the 19th century. The times of high tide and the water level at the tide gates were also printed in a 19th century publication called the *Almanach du Commerce du Havre*. Based on the topographical analysis, astronomical calculations of the sun's position, and tide calculations of high water stand, the most likely dates for *Impression, Soleil Levant* are: 1872 January 21-25 at 8:00 a.m. to 8:10 a.m.; 1872 November 11-15 at 7:25 a.m. to 7:35 a.m.; 1873 January 25-26 at 8:05 a.m.; 1873 November 14-20 at 7:30 a.m. to 7:40 a.m. On each of these dates and times, a low sun would be rising over the east end of the Quai Courbe, and a high water stand would allow maneuvers by the larger sailing ships in the outer harbor of Le Havre.

3 Glitter Path

Below the disk of the sun, the sparkling light on the water of the outer harbor is known by atmospheric scientists as a “glitter path.” The depiction in *Impression, Soleil Levant* makes this certainly the most famous glitter path in history!

4 Meteorological Observations in 1872

Returning our attention to the dating of Monet’s sunrise paintings, we note that additional evidence can be found in the reports of 19th century meteorological observers.

If the year 1872 is accepted at face value for *Impression, Soleil Levant* on the basis of the “72” next to the artist’s signature, then, as explained earlier, the best matches occurred during the ranges of dates January 21-25, 1872 and November 11-15, 1872. Meteorological observations allow us to reject some of the ten proposed dates, because of the bad weather common on the Normandy coast during the late fall and winter months. Weather archives also can identify some dates when the sky conditions match the appearance in *Impression, Soleil Levant*.

In 1872, *The Times* of London featured a daily weather column, with observations of temperature, barometric pressure, wind speed and direction, state of the heavens, and other information, recorded at 8 a.m. from locations including London, Portsmouth and Dover on the English side of the Channel, Cape Grisnez on the French side of the Channel, along with Paris, Brussels, and other continental cities. The *Bulletin International de l’Observatoire de Paris* collected daily observations at 8 a.m. from stations throughout France, including Le Havre. The 8 a.m. time of weather observation matches almost perfectly the time corresponding with the low sun in *Impression, Soleil Levant*.

On January 21, 1872, at 8 a.m., the Le Havre observer reported light winds [“Vents: faible”] and a choppy sea [“Etat de la mer: Clapoteuse”] accompanied by a sky that was cloudy and overcast [“Etat du ciel: Nuageux couvert”], making this morning at least a possible time when Monet could have been painting.

On January 22, 1872, at 8 a.m., the Le Havre weather observer reported moderate winds and a choppy sea, accompanied by mist or fog, making this date a better candidate.

The dates January 23, 24, and 25, 1872, can be ruled out as good candidates for Monet’s paintings because of a massive winter storm that developed when a low pressure system passed over England and then France. By the morning of January 23, strong winds prevailed and rain was falling on both sides of the Channel. *The Times* summarized the observations from January 23 by noting that the barometer has “fallen everywhere” and that “Rain has been and continues general.” For the observations from January 24, *The Times* titled the column “The Weather and the Gale.” Describing the previous night of January 23-24, the column described how the “wind rose to a very severe south-west gale on the south-east coast of England in the night, which has now moderated, but extended over France, Belgium, and the Netherlands. [...] Rain has again been general [...] the weather very unsettled. The sea runs high generally.” George L. Symons, an experienced weather observer, sent a letter to *The Times* on January 24 and emphasized the almost unprecedented nature of this great

storm, describing the “barometric depression” as “unparalleled during my own period of observation (16 years).” Another correspondent, Dr. George Burder, informed *The Times* that “the barometer here stood at a lower point than it has reached for at least 23 years.” *The Times* concluded that this was “the heaviest gale that has occurred in the south of England for many years” and noted that warnings were issued to all parts of the coast on January 23 and again on January 24. At 8 a.m. on January 24, the Le Havre observer reported strong winds and the sea running with large swells [“Forte houle”], while the French coastal observer at Cape Grisnez reported heavy seas, rain, and remarkably strong winds with a force of eleven on the Beaufort scale. Employed by weather observers in the 19th century, the Beaufort scale of wind force ran from zero to twelve, with zero indicating calm and twelve indicating a hurricane with the strongest possible winds. The coastal observation of Beaufort force eleven indicates a violent storm or heavy gale with wind speeds near sixty knots. Another French observer, at Charleville on the morning of January 24, assigned this storm a Beaufort wind force of twelve, thereby describing the event as equivalent to a hurricane. By January 25 the storm had moderated considerably, but rain was still falling generally on the French coast, accompanied by rather strong winds and a swelling sea. The journal *L’Univers Illustré* used colorful language to describe the period including January 23-25, 1872: “Storms, raging hurricanes, torrential rains: this is the weather report of the week that just ended. The material losses which these atmospheric upheavals caused in France and England are enormous [...] lamentable catastrophes that have claimed numerous victims. At Havre and at Nantes, the storm broke in a terrifying manner.”

Another spell of bad weather allows us to eliminate three of the dates in the range November 11-15, 1872, as candidates for *Impression, Soleil Levant*. On November 11, 12, and 14, 1872, Le Havre experienced heavy rain with some periods of very strong winds and heavy seas. The weather columnist for *The Times* likewise described the “very heavy sea” on the French coast accompanied “at intervals by violent showers of hail and rain, at which times the wind rose almost to a hurricane.” However, the strong winds and boisterous weather calmed down at least twice during this period.

On November 13, 1872, at 8 a.m., the Le Havre observer reported light winds and a choppy sea accompanied by fog or mist, making this date a possible candidate for Monet’s painting. On November 15, 1872, at 8 a.m., the Le Havre observer noted light winds and fine conditions on the sea accompanied by misty or foggy conditions, making this date a good candidate.

5 Meteorological Observations in 1873

If the year 1873 is accepted for *Impression, Soleil Levant*, following Wildenstein’s suggestion that the “72” next to Monet’s signature might be a mistake, then a similar meteorological analysis identifies two promising dates in early 1873.

On January 25, 1873, at 8 a.m., the Le Havre observer reported light winds and a calm sea accompanied by sky conditions that were misty or foggy, making this morning a good candidate for Monet’s painting.

On January 26, 1873, at 8 a.m., the Le Havre weather observer reported moderate winds and a calm sea accompanied by misty or foggy conditions, making this date also a good candidate.

6 Conclusions

If our topographical and astronomical analysis is correct, then we can conclude that two of the prevailing opinions must be wrong: *Impression, Soleil Levant* does not show a sunset, and the painting does not portray a spring sunrise in March or April of 1873. All the elements in this canvas appear to be consistent with the depiction of a sunrise in late January or mid-November. Additional information about Monet's travels in 1872 and 1873 may become available and help to identify a unique date. For example, some 19th century newspapers published columns listing hotel arrivals, and perhaps Monet's name could be found on such a list.

For now, the four components of our method – topographical analysis of the Le Havre harbor, astronomical calculations of the direction to the rising sun, hydrographic calculations of the tide levels, and meteorological observations regarding the state of the sky and sea – allow us to draw only a tentative conclusion. If Monet created *Impression, Soleil Levant* as an accurate depiction of what he saw from his hotel window, then the most likely dates consistent with these factors are:

Day, Date, Local Mean Time, Winds, State of the Sky, State of the Sea

[*Jour, date, heure locale, vent, état du ciel, état de la mer*]

- Sunday, 1872 January 21, 8:10 a.m., SE, light, cloudy, overcast, choppy,
[*"SE, faible, Nuageux couv^t, Clapoteuse"*]
- Monday, 1872 January 22, 8:10 a.m., SW, moderate, mist, fog, choppy,
[*"SO, modéré, brume, Clapoteuse"*]
- Wednesday, 1872 November 13, 7:35 a.m., E, light, fog, mist, choppy,
[*"E, faible, Brouillard, Clapoteuse"*]
- Friday, 1872 November 15, 7:35 a.m., SE, light, misty, foggy, fine,
[*"SE, faible, Brumeux, Belle"*]
- Saturday, 1873 January 25, 8:05 a.m., E, light, misty, foggy, calm,
[*"E, faible, Brumeux, Calme"*]
- Sunday 1873 January 26, 8:05 a.m., SE, moderate, misty, foggy, calm,
[*"SE, modéré, Brumeux, Calme"*]

On each of these dates and times, a low sun would be rising over the east end of the Quai Courbe, and a high water stand would allow maneuvers by the great sailing ships in the Le Havre outer harbor.

The 19th century clock times are expressed in local mean time, with a less than one minute difference from Greenwich Mean Time. Modern France during the late fall and winter seasons now employs a time system one hour ahead of Greenwich Mean Time, so a low sun would appear over the harbor when modern clocks show times closer to 9 a.m.

Another possible clue to dating is provided by the plumes of smoke visible on the left side of *Impression, Soleil Levant*. The smoke appears to be drifting from left to right as it rises up into the sky. This clue suggests a preference for the tabulated dates with the wind coming generally from the east, especially the two dates November 13, 1872, and January 25, 1873. The essay by Géraldine Lefebvre in the present catalogue gives reasons for preferring 1872 and argues that it seems difficult to question the date "72" entered by Monet next to his signature on the canvas.

[Therefore, for the curators of the exhibition, November 13th, 1872, is the most probable date for the creation of *Impression, Sunrise*.]

VI CLAUDE MONET AND IMPRESSIONISM AND THE CRITICS OF THE EXHIBITION OF 1874

Dominique Lobstein



Nadar, *Façade of Nadar's studios at 35, boulevard des Capucines, Paris*, 1870. Photograph. Paris, Bibliothèque Nationale de France, Cabinet des Estampes et de la Photographie © BnF, Dist. RMN-Grand Palais / image BnF

Claude Monet, *Le Boulevard des Capucines*, 1873, Oil on Canvas, 80 x 60 cm, The Nelson-Atkins Museum of Art, Kansas City, Missouri, Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund,, The Nelson-Atkins Museum of Art, Kansas City, Missouri, Photo: Jamison Miller

Claude Monet, *Le Déjeuner*, 1868, Oil on canvas, 231,5 x 151 cm, Städtisches Kunstinstitut und Städtische Galerie, Frankfurt am Main, © U. Edelmann - Städel Museum/ARTOTHEK

On April 15, 1874, “in the former premises of the photographer Nadar” at 35 boulevard des Capucines, Paris, the Anonymous Society of Painters, Sculptors and Printmakers held its first exhibition. A few days later a catalogue was put on sale, featuring 165 works by thirty artists. Number 98 was a painting by Claude Monet titled *Impression, Soleil Levant* (*Impression, Sunrise*), a work that would have a glorious destiny, albeit somewhat belatedly.

About a dozen journalists saw the exhibition when it opened and wrote reviews. These can help us better understand Monet’s place in the exhibition – where he had five paintings (nos. 95–98 and 103) and seven pastels, listed as “sketches” (*croquis*, nos. 99–102) – and measure the impact of *Impression, Soleil Levant* on the few visitors who viewed it.

Four real commentaries about the exhibition were made before publication of the catalogue. None mention Monet as the first artist, nor does his work inspire the longest passages, which (Prouvaire being one author) are concerned mainly with Degas and Renoir. When he is finally mentioned, attention nearly always goes to *Le Déjeuner*, and from there to his *Boulevard des Capucines*, which none of the critics is able to identify. Only Villiers de l’Isle-Adam seems to have noticed *Impression, Soleil Levant*, which, after *Vue d’un Boulevard*, he evokes as one of “the landscapes in which Mr. Monet expresses the dazzling effects of an impression.” Although not explicitly applied to any particular work shown by the artist, the term “impression” has already entered the currency of discussion, but only in apposition to the name Monet.

The commentaries published after April 25, 1874, when the exhibition booklet went on sale, are longer and more substantiated, offering another vision of the exhibition and its participants. With the exception of Montifaud and Chesneau, Monet did not seem the main object of journalistic interest. In the positive article by Philippe Burty, for example, readers have

already been informed of the works shown by Degas, Renoir, Astruc and Berthe Morisot before they read the first words about Monet. And, once again, it is *Le Dejeuner* and *Boulevard des Capucines* that prompt the most commentaries. *Impression, Soleil Levant* comes next, quoted by the other critics: Leroy, about whom more later; Castagnary: “his sunrise in the mist echoes like the accents of the reveille in the morning,” completed a little further by a few remarks about the painting and Impressionism in general, to be discussed below; Montifaud: “this ‘impression’ of a sunrise has been dealt with by the immature hand of a schoolboy who spreads pigment for the first time on whatever surface”; and Chesneau: “forced to use space sparingly here, I hardly even stopped in front of *Impression* (“Sunrise on the Thames”).” This survey, then, offers paltry results: an unsubstantiated burst of enthusiasm, blunt rejection, and a refusal to talk about a work that is hard to identify. There is certainly no hint of the historical and aesthetic importance vested in the work by art history.

But the title of the painting is not the sole point of interest in these texts. For, in looking at Monet, several commentators were trying to find a name to describe this ill-defined movement that was beginning to emerge at the margins of the official tradition. Posterity preferred the term that Leroy was the first to use about the exhibition of 1874, when he coined the noun “Impressionists” in the title of his article dated April 25, which constituted the longest text about *Impression, Soleil Levant* written so far:

“A catastrophe seemed imminent to me, and it was reserved for Mr. Monet to contribute the last straw.

‘Ah, there he is, there he is!’ he cried in front of No. 98. ‘I recognize him, Papa Vincent’s favorite! What does that canvas depict? Look at the catalogue.’

‘*Impression, Soleil Levant*?’

‘*Impression*, I was sure of it. I was just telling myself that, since I was impressed, there had to be some impression in it... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape!’

‘But what would Messrs. Michalon, Bidault, Boisselier and Bertin have said about this impressive canvas?’

“Don’t talk to me about these hideous daubs!” shouted Papa Vincent. When I get home, I shall kick in their chimney boards!’

‘The wretch renounced his gods.’”

Louis – in fact, Louis-Joseph – Leroy, at sixty-two, the oldest of the reviewers of this exhibition, was no ordinary critic. More particularly, in 1874 he was the only commentator who had a practitioner’s knowledge of landscape painting. He began his career with a penchant for engraving and, in 1835, he had his first engraved landscapes admitted to the official walls of the Salon. This taste for engraving, reflected in other episodic *envois* and a third-class medal in 1838, cohabited with an interest in the graphic arts and painting, in which he was close to the Barbizon School. In 1836 he presented a watercolor at the Salon, and in 1837 he had five paintings there. Critics, however, took little interest in his *envois* and some were ferociously

dismissive. In 1847, for example, A.-H. Delaunay, editor of the *Journal des Artistes*, wrote that, "If there were less transparency, these would be good views." Two years later Auguste Galimard was hardly any kinder in his passing reference to Leroy's *envoi*: "Also in this line we may note studies by Madame Genault, Mademoiselle Gudín and Messrs. Louis Leroy, Chapelin, Elmerich, de Curzon, Chintreuil and Léon Pellenc; but, while doing justice to the naive merits of several of these studies, we must regret this habit of putting in the Salon the slightest *pochades*, which ought to be left in the silence of the studio, to serve as useful information for artists when they need to produce paintings."

Leroy's name disappears from the Salon booklets after 1861, though we have no way of knowing whether this withdrawal was due to his rejection by the jury in 1863 or to his extreme busyness as a journalist: he certainly published widely at the time. After learning his trade at *Le Charivari* and *Le Journal Amusant*, he worked as an art critic for *Le Gaulois* while productively coaxing the muse of drama. Several of his artistic chronicles had already demonstrated his hostility to novelty in painting. In 1863, for example, he attacked Édouard Manet for his participation in what he dubbed the "Salon of Pariahs." His contempt for Impressionist painting lost none of its edge over the years, and was expressed afresh on several occasions.

Leroy died in 1885, and his work was quickly forgotten. His paintings disappeared from the market, his plays were no longer performed and no one thought to refer to his artistic and literary commentaries, based as they were on facile mockery rather than on the kind of rigorous analysis now championed by the new historical approach. The artists he dubbed "Impressionists" – and who had forgotten him – had continued with their art and their renown had grown.

In 1924, however, Leroy's name made a forceful return to the history of *Impression, Soleil Levant*. In an article for the *Bulletin de la Vie Artistique* dated April 15, entitled *L'Impressionisme à Cinquante Ans d'Âge*, Adolphe Tabarant began his text thus: "The word if not the thing. It was on April 25, 1874, in *Le Charivari*, that, on the "bottom floor" of pages two and three, the article by the joker Louis Leroy was published about the exhibition that had just opened in the rooms of the photographer Nadar at 35 boulevard des Capucines by the Anonymous Society of Painters, Sculptors and Printmakers." A number of critics had already quoted Leroy – for example, Georges Rivière in his book *Renoir et ses Amis*, published by Floury in 1921 (page 51) – but Tabarant, deeming that more was required than just the name of this "joker," was the first to add a transcription of the review and append a reproduction of the painting.

We do not know why Tabarant chose to talk about Leroy rather than someone else, but his example was widely followed and the allusion became a commonplace of art history books, overshadowing the long history of the word "impression" and its developments, or more rigorous analyses of the phenomenon. Also worthy of a place at the forefront of these pertinent

and eloquent commentaries, no doubt, and among the probable fathers of the terms constructed around the root “impression,” is Jules-Antoine Castagnary, who, in his article about the exhibition, published in *Le Siècle* on April 29, 1874, wrote: “These are everyone’s personal notes. The common concept which unites them as a group and gives them a collective strength in the midst of our crumbling epoch is the determination not to search for a smooth execution, but to be satisfied with a general aspect. Once the impression is captured, they declare their work is done. The adjective *Japonais*, which was first applied to them, was meaningless. If one wants to characterize them with a single word that explains their efforts, one would have to create the new term of “Impressionists.” They are Impressionists in the sense that they render not a landscape but the sensation produced by a landscape. This very word has entered their language: not landscape but impression, in the title given in the catalogue for Mr. Monet’s *Sunrise*. From this point of view, they have left reality behind for a realm of pure idealism.”

Today, it seems judicious to give pride of place to this man who had the idea of linking what would become the work of reference and the movement that would follow it, and to let the sun of renown rise on this critic who is too often hidden behind the simple survey of his Salons.

Extract from the catalog of the exhibition

ERNEST HOSCHEDÉ AND IMPRESSION, SUNRISE

Dominique Lobstein

Ernest Hoschedé, his wife Alice and their daughter Marthe, circa 1870. Photograph. Paris, Philippe Piguet Collection © Philippe Piguet



A passionate collector, Ernest Hoschedé owes what little renown he still has today to a single action: his acquisition of *Impression, Soleil Levant* (*Impression, Sunrise*) in 1874, a work that several critics witheringly attacked when it was shown on the picture walls at 35, boulevard des Capucines. The aim of this essay is to try to understand – more by deduction than by affirmation, as the lack of relevant first-hand archives gives us no choice – who this man was in 1874, what he had in his collection, and how it evolved up to the fatal year of 1878, when he was forced to part with it.

1 Biographical Sketch

Jean-Louis Ernest Hoschedé, who had distant Belgian ancestors, was born in the 9th arrondissement of Paris, on December 18, 1837. He was the son of Casimir Jacques Édouard Hoschedé and Eugénie Honorine Saintonge, who were married on January 14, 1837, at the town hall of the 9th arrondissement. His father was employed by the old house of Chevreux-Aubertot at 35 rue Poissonnière, which in 1821 had been taken over by the second generation, represented by Jean-Pierre Casimir Chevreux and one of his brothers-in-law, Charles Legentil. The firm sold canvas and various textile items, with a strong emphasis on novelties. After 1847, in association with a certain Blémont, Casimir Hoschedé became the successor of Chevreux-Legentil and continued to develop the firm, which he would soon hand on to his son.

Ernest, who no doubt had a solid educational background for his career as a tradesman, politician and, later, art critic, and who implicitly accepted the paternal succession, had been involved in the business since 1861. He learnt the workings of commerce and traveled to maintain or develop new contacts with suppliers. It was probably in the course of these activities, or at one of the Parisian commercial events where he promoted family interests that Ernest met the daughter of a maker of decorative bronzes and supplier of clocks and candelabras to the Palais des Tuileries, Angélique Émilie Alice Raingo, born in Paris on February 19, 1844. The young woman's parents, Alphonse Raingo, from Tournai (Belgium), and Coralie Bourde, lived a solid bourgeois life at 102, rue Vieille du Temple. Her father plowed the revenues of his commercial activities into property speculation and made contact with useful Parisian figures such as Baron Haussmann. At his death in January 1870, he left an estate of two and a half million gold francs as well as various properties, including the Château de Rottembourg, at Montgeron, which became Alice's property. Ernest, too, received gifts of money from his mother on several occasions, as well as the loans he needed to set himself up in his own home.

When he took over his father's establishment, Ernest Hoschedé wanted to make a name for himself. He soon had a chance to do so at the second Exposition Universelle, held in Paris in 1867. As the organizers had failed to allot him sufficient space in the official buildings, he asked the architect Paul Sédille to put up a freestanding Renaissance-style building, and this was honored with a reproduction in *Le Monde Illustré* amid much high-flown praise: "For the heirs of the name of Chevreux-Aubertot, for the successors of Legentil, one of our most illustrious commercial enterprises, the exhibition on the Champ de Mars offered a worthy and wonderful opportunity to be fully on show. [...]"

Their pavilion, a seductive announcement, a silent yet eloquent advertisement, offered visitors a complete ensemble of the opulent products of their industry: articles of great novelty, Indian shawls, lace from Belgium, Bayeux and Caen, rich Alençon embroidery, baskets, trousseaux, layettes, everything emblematic of luxury, elegance and good taste is there, not simply piled up, but exhibited with an art that is one of the secrets of the great Parisian houses." The marriage of Ernest and Alice had been celebrated a few years before, on April 16, 1863. After a honeymoon in Florence they settled into a life of hard work and faith, living between Paris and Montgeron with their numerous children: Marthe, born on June 23, 1864; Blanche, born November 12, 1865; Suzanne, April 29, 1868; Jacques, the only boy, was born July 26, 1869; and Germaine, who was born August 15, 1873. [...]

2 Claude Monet in the Ernest Hoschedé Collection

Influenced by the critics, and on the advice of Durand-Ruel, several works by Claude Monet entered Hoschedé's collection in 1873: *La Maison Bleue (Hollande)* (1871, private collection) and *La Seine à Argenteuil* (location unknown) plus an *Ile de la Grande-Jatte (Seine)* (location unknown). All three appear in the first Hoschedé sale at the Hôtel Drouot, on January 13, 1874, for which Durand-Ruel acted as expert. To these paintings we can add *La Liseuse*, acquired on April 28, 1873, which was only sold in 1878, at the third Hoschedé auction.

We have no way of knowing if the painter and collector had met before these acquisitions were made. They certainly did not meet at the sale in January 1874 because Monet was painting in Normandy at the time, but they may have met in May that year at the exhibition on the Boulevard des Capucines. In any case, Durand-Ruel continued to act as intermediary between the two men, and has this status in Monet's accounts ledger at the sale of *Impression, Soleil Levant* after the 1874 exhibition. In buying a painting that had been almost universally rejected, Hoschedé was once again showing an unusual degree of independence and courage, as

Alfred Stevens, *Le Bain*, circa 1867. Oil on canvas, 74 x 93 cm. Paris, Musée d'Orsay, bequest of the painter Léon Lhermitte, 1926

Berthe Morisot, *Intérieur*, 1872. Oil on canvas, 60 x 73 cm, Collection Diane B. Wilsey, Courtesy : Private collection

Pierre-Auguste Renoir, *Le Pont de Chatou*, Circa 1875. Oil on canvas, 51 x 65, 2 cm, Williamstown, The Sterling and Francine Clark Art Institute



well as a desire to be noticed and, probably, a taste for speculation: after all, his Monets had sold well on January 13, 1874. For example, *La Maison Bleue (Hollande)*, for which he had paid Durand-Ruel 300 francs, fetched 405 francs: a profit of 35% in less than a year.

Installed among the works of the collection, along with *La Liseuse*, *Impression*, *Soleil Levant* was later joined by *Train dans la Campagne*, and after that a set of acquisitions in December 1876 and a considerable set of works bought from the painter, most of them dating from 1876 or 1877, in January 1877. At this time preparations were being made for the third Impressionist exhibition, due to open in April at the Galerie Durand-Ruel, at 6, rue Le Peletier referred to simply by the initials "M.H.," Hoschedé is mentioned eleven times in the list of thirty works on show. But other works by Monet were in Hoschedé's possession at some point, over thirty in all, of which only twelve featured in the 1878 sale. Some of the latter were now famous paintings such as *Train dans la Campagne*, number 53 in the catalogue, with the title *Un Remblai de Chemin de Fer. Effet de Soleil*, for 175 francs; *La Liseuse*, no. 54, under the title *Jeune Femme Assise dans un Parc*, for 165 francs; *Impression, Soleil Levant*, under the title *L'Impression. Soleil Couchant*, no. 55, for 210 francs, barely a quarter of what he paid for it four years earlier; no. 57, *Sous-Bois, Automne*, under the title *L'Allée Sous-Bois* (1876, private collection) auctioned for 95 francs; *Les Rosiers dans le Jardin de Montgeron*, under the title *Dahlias au Bord d'une Pièce d'Eau*, no. 58 (1876, United States, private collection), for 130 francs. Regarding the works that were sold privately, we do not know the amounts involved and the other information available is sometimes uncertain. This is the case with *La Gare Saint Lazare*, *le Train de Normandie*, the canvas sold in 1878 to Georges de Bellio, who would soon take up the torch as champion of the art of Claude Monet.

The sale was a relative disappointment where the modern paintings were concerned, especially those of Manet and Monet. The few existing accounts confirm this. These stand in contrast to the solid results obtained by the one or two more traditional paintings with the flagrant failure of the "new painting," which was abundantly present but little cited: "Bonvin, *Les Enfants de Chœur* ("Choirboys"), 755 francs; Chaplin, *L'Oiseau Envolé*, 1,550 francs; Diaz, *La Confidence*, 8,515 francs; *Les Enfants Turcs*, 4,170 francs; *Sentier en Forêt*, 1,400 francs; A. de Dreux, *Chasse à Courre*, 1,400 francs; V. Leclair, *La Chasse*, 420 francs; Louis Leloir, *Une Embuscade*, 2,000 francs; Manet, *Le Mendiant (The Beggar)*, 800 francs; *La Femme au Perroquet*, 700 francs; *Le Toréador*, 650 francs; Monet, *Saint Germain l'Auxerrois*, 505 francs; Ph. Rousseau, *Les Prunes*, 2,000 francs; Th. Rousseau, *Marais dans le Berry*, 10,000 francs; Vibert, *Le Retour de la Dime*, 5,000 francs; Ziem, *Le Jardin Français à Venise*, 1,900 francs; Total sale: 69,227 francs." Sold for 210 francs, *Impression, Soleil Levant* seems to have escaped the chroniclers' attention. And yet it had discreetly begun the new life that would make it an icon of modern art.

The sale of Hoschedé's Monet paintings, which began the journeys that sooner or later would lead many of them to the world's greatest museums, did not bring him the sums he was hoping for. Speculation turned against the collector and the amounts he earned were not sufficient to revive his business. A new, if short-lived period was about to begin for this art lover, now forced to live modestly. Instead of being surrounded by the paintings he had acquired, he would be witness to the creation of Monet's new work. For he left to live with the painter and his family in Vétheuil, where Alice and their children had gone before him.

VIII A PAINTING AND A FAMILY

IMPRESSION, SUNRISE IN THE DE BELLIO AND DONOP DE MONCHY COLLECTIONS (1878–1937)

Marianne Mathieu

Georges de Bellio, Circa 1865,
Photograph, Collection
Remus Niculescu



On June 6, 1878, at the Hôtel Drouot, the Impressionist paintings collected by Ernest Hoschedé were auctioned off. With the hammer about to go down for the last time, the Romanian born collector Georges de Bellio made a sign for what would be his third buy. For 210 francs, he acquired number 55 in the catalogue, a painting titled *L'Impression. Soleil Couchant* (*The Impression: Sunset*). The work, also known as *Impression, Soleil Levant* (*Impression, Sunrise*), had been the target of sarcasm from Louis Leroy, a journalist for *Le Charivari*, at the exhibition in 1874, and led to the coining of the adjective “Impressionist.” Under the different title of *Soleil Couchant*, the canvas entered the De Bellio

collection amidst general indifference. The art lover would keep the work all his life and make it available to the artist. Still, many would gradually forget the history of this painting and its role in the genesis of Impressionism. It fell to De Bellio’s only daughter, Victorine, and his son-in-law, Eugène Donop de Monchy, who inherited it in 1894, to initiate its rediscovery, with the help of a few well-informed historians. [...]

1 Understanding the Price of *Impression, soleil levant*

There can be no doubt that Georges de Bellio visited the first exhibition of Impressionist paintings organized in Nadar’s old studio in April 1874. He did not buy anything there but had acquired his first Monet, *La Seine à Argenteuil* (location unknown), a few days earlier, at the Hoschedé sale of January 13, where he raised the bidding to 400 francs. The poor results from this sale were due to the fact that France was in the midst of an economic recession. De Bellio was the most active among the handful of art lovers who nevertheless came to the aid of the most necessitous Impressionists. The collector gave Monet vital help, proving to be his “surest and almost his only support” during this period. [...] The doctor was constantly responding to the calls for help from the painter, who was always plagued by a “damned question of money.” [...] Monet would ask for “a hundred franc note for our next pieces of business,” on another, for “three hundred [...] so that I can pay for a last few things,” or he would ask for the “few louis” that the doctor had assured would always be there for him. The sums he paid were advances on future purchases, as can be seen from the painter’s ledgers. [...] In 1876, De Bellio bought twelve works directly from Monet, in addition to the *Camille* (1866, Bucharest, National Art Museum) acquired at the Hôtel Drouot. [...] In 1878 he chose sixteen pictures in the painter’s studio. On June 2 there were five: two views of the Parc Monceau (location unknown, perhaps W 398 or 466 and 468) for 200 francs, *Les Saules* (location

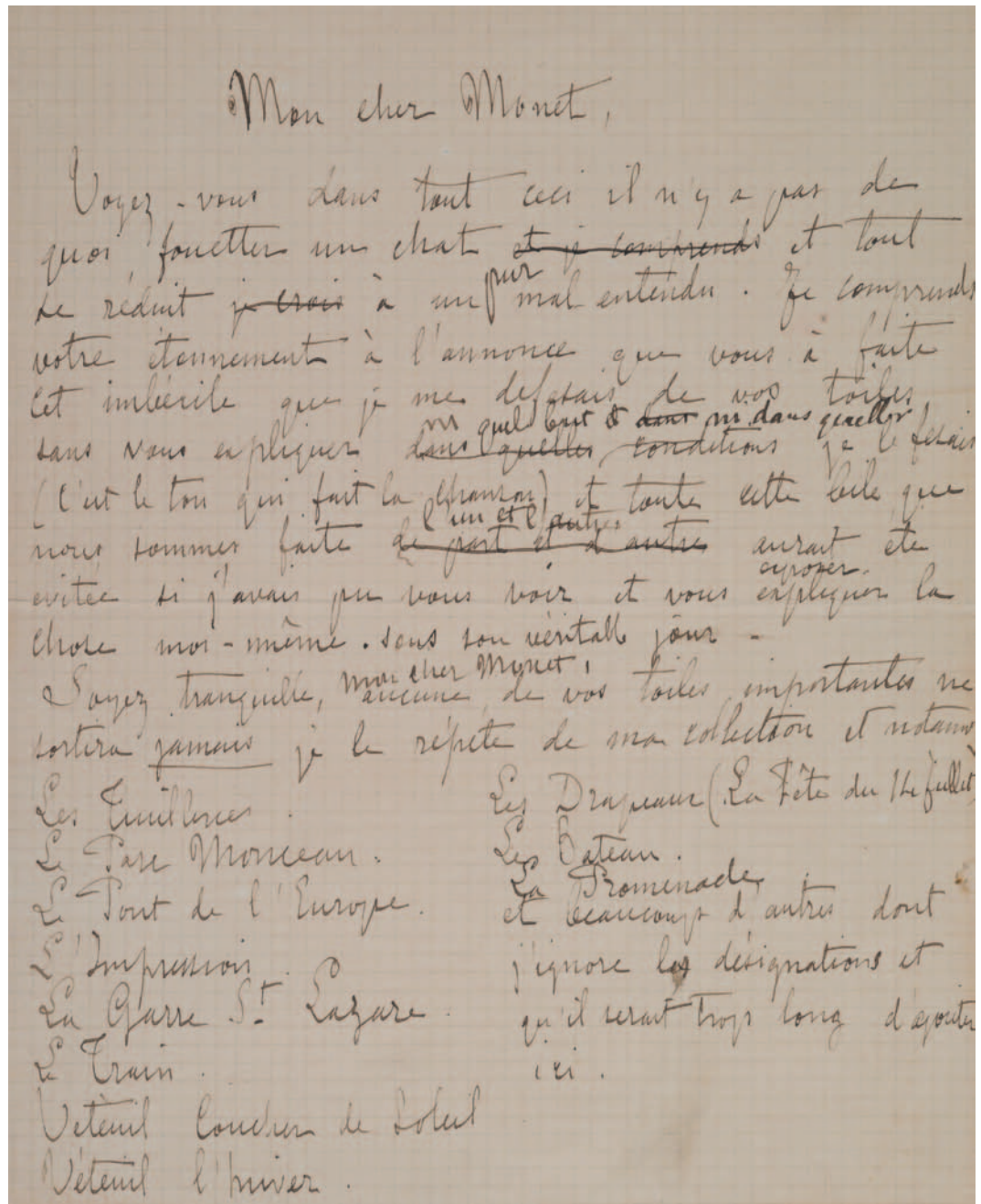
unknown, W 465), for 200 francs, *Fleurs au Bord de l'Eau* (USA, private collection, W 450) for 100 francs, and an unidentified sketch for 50 francs. On June 6, De Bellio continued his purchases at auction. At the third sale of the Hoschedé collection he paid 210 francs for the work mentioned in the catalogue as number 55 with the title *Impression* and the subtitle *Sunset*. In addition to *Impression*, he paid 35 francs for another unidentified Monet, not included in the catalogue (minute 16), and 42 francs for Renoir's *Le Pont de Chatou*, no. 74. On June 19, De Bellio paid 63 francs for Monet's *Effet de Neige, Soleil Couchant*, which the painter had himself bought back through the intermediary of the expert Georges Petit at the Hoschedé sale. Between July and December, the collector chose another ten canvases, including *La Rue Montorgueil, à Paris. Fête du 30 Juin 1878* and two landscapes in Courbevoie (location unknown, W 458, and cat. 87), sold to settle accounts on July 11. Between 1876 and 1881, De Bellio directly acquired sixty-four works, twenty-six of which have been identified in the artist's catalogue raisonné. We might ask what position *Impression* occupied within this sizeable collection, which, in the words of its owner, was of uneven quality.

2 A "Fog Effect" to "Make Known your Magnificent Talent"

In April 1879, De Bellio made *Impression* available to Monet so it could feature in the fourth exhibition of Impressionist paintings, held from April 10 to May 11 on the Avenue de l'Opéra. To this end, the painter sent the doctor the following instructions: "Please give to the bearer the frame of *Parc Monceau* and of *Impression*." Being away from Paris in early April, Monet entrusted the hanging of these paintings to his friend Gustave Caillebotte. On the eve of the public opening, on Wednesday 9, the latter wrote him a letter describing the positioning of *Impression*, under the title "Sunset": "At the top is the Guillemet seascape [...] below the Durand-Ruel dahlias and, at the bottom, the De Bellio sunset and my snow. The Duez seascape is on an easel with a Durand-Ruel snow painting ("*Hills Near Argenteuil*"). The other Durand snow piece—the path with the sun in the sky—is against the light above the blue house. Below, again against the light, is the De Bellio fog with snow. Our room is the best." In the brochure, the work appeared as number 146 with yet another title: *Effet de Brouillard, Impression*. Thus, the painting found its way into a second exhibition organized by the group whose name it inspired, the Impressionists. But the event went completely unnoticed. The critic E.R. was the only journalist to mention the work in his review. Writing in the journal *La Presse* on April 11, 1879, he hailed "an *Effet de Brouillard*, most felicitously rendered" by "M. Monet." But he made no connection with the first presentation of the work at Nadar's premises or with the article by Leroy, even though he was ultimately indebted to him for the title of his article, "Les Impressionnistes."

On January 24, 1883, Monet wrote from Le Havre to ask the doctor's help once again. [...] The painter again chose his view of the harbor at Le Havre for the first exhibition of his work mounted at Durand-Ruel, 9, boulevard de la Madeleine, from March 1 to 25. "The Impression: belonging to M. de Bellio" is number 40 in the catalogue. [...]

[In 1889] the good Doctor de Bellio, "happy to be able to [...] contribute to anything that [could] make known [the] magnificent talent" of Monet, had lent, among other works, *Impression*, which appears under this name, and is for the first time dated 1872, in the catalogue, under the number 16.



Georges de Bellio, *Draft of a letter to Claude Monet*, [November 12, 1891]. Paris, Musée Marmottan Monet, gift of Victorine Donop de Monchy, after 1949
© Christian Baraja

3 Impression “Will Never Leave my Collection”

In 1891, the doctor replied unequivocally to Monet’s apparent distress at the sale of a number of his paintings. A letter dated November 12, the rough draft of which is held at the Musée Marmottan Monet, reassured him. “Don’t worry, my dear Monet, let me repeat it, none of your important canvases will ever leave my collection, especially:

Les Tuilleries [sic] Le Parc Monceau Le Pont de l’Europe L’Impression

La Gare St-Lazare Le Train Veteuil [sic] Couchon de Soleil Veteuil [sic] l’hiver Les Drapeaux (La Fête du 14 Juillet) Le Bateau La Promenade and many other whose names I do not know and that it would take too long to add to this list.” [...]

4 Victorine de Bellio and Eugène Donop de Monchy



Eugène and Victorine Donop de Monchy, 1892, Photograph, Paris, Musée Marmottan Monet, gift of Victorine Donop de Monchy, after 1949, © Christian Baraja

Victorine, the daughter and sole heir of Georges de Bellio, was probably brought up at her father's side and sent to the finest Parisian schools. This must remain supposition, however, because the only thing we know about her childhood and adolescence is that in 1887 she received an invitation from Monet to come to Giverny and meet his daughters-in-law. How she responded is not known. On May 19, 1892, the year her father commissioned her portrait from Renoir, Victorine was married to Jules Eugène Donop de Monchy at the town hall of the 9th arrondissement. According to the marriage contract drawn up on May 16 at the office of the Parisian notary Georges Robin, only goods acquired together would be held in common. [...]

Two years after the wedding, the death of Georges de Bellio freed the young couple – now dividing their time between an apartment at 6, rue de l'Abbaye in Paris, and their residence of Le Coteau in Septeuil (Les Yvelines) – from material worries.

Nothing out of the ordinary ruffled the smooth surface of this affluent bourgeois existence, surrounded by artworks from past centuries. True, Victorine volunteered as a nurse during World War I, as a result of which she was awarded the Médaille Commémorative de la Grande Guerre.

An inventory of the collection they had inherited was drawn up in 1897. This handwritten *Catalogue des Tableaux Anciens et Modernes, Aquarelles, Dessins, Pastels, Miniatures Formant la Collection de Mr. E. Donop de Monchy* is held at the Musée Marmottan Monet. While this document indicates the contents of the Donop de Monchy collection at this time, a collection remarkable for its eclecticism and quantity of works by Monet (twenty-nine paintings and four pastels), it does not show all the works that passed through Georges de Bellio's hands, for his collection was constantly changing as he bought new works and sold others. For example, in the first few lines of the catalogue, detailing works by Paul Cézanne, numbers 9 and 12 are crossed out. When this was done we do not know, but these works do not feature in the subsequent history of the collection. The list of the Monets and their respective valuations also changed regularly. This is the case with "Impression (Sunset)," item number 68. [...]

5 1920 – The Value of *Impression, Soleil Levant*

International recognition of Impressionism pushed up its prices, as can be seen from the valuation of the twenty-three paintings, pastels and drawings – twelve of them Monets – belonging to M. Donop de Monchy and held at his apartment at 6, rue de l'Abbaye, made by the experts G. Duchesne and R. Duplan "towards insurance based on the agreed value," to be taken out against fire risks by the owner, on March 27, 1920. The appraisal statement, no. 445877, kept at the Musée Marmottan Monet, includes a complete description. Designated as "Claude Monet – *Le Port du Havre dans la Brume* – / "L'Impression." / Signed on the left and dated 72," the painting was valued at 15,000 francs, as were four other paintings: *Effet de Neige*, *Étretat la Falaise Rose*, *Les Tuileries* and *Le Train dans la Neige*. The amount was over 8,000 francs for *Allée des Sous-Bois*, for example, well below the 20,000 francs for *Le Pont de l'Europe*, the most highly prized Monet in the collection. [...]

6 Eugène Donop de Monchy and Impression: the Exhibition of 1931

[Alongside the research of historians, spouses Donop de Monchy contributed to the fame of *Impression, Sunrise* long after it had been forgotten]. In 1931 he and his wife were contacted for a loan. They received a letter dated February 19 from the Secretary General of the Cité Universitaire de Paris, M. Jean Branet, soon followed by another dated February 27, from the dealer Paul Rosenberg. Both wrote about an exhibition of 19th-century masterpieces to be put on for the benefit of the Cité Universitaire, and wanted to borrow Monet's *La Gare Saint Lazare*, a work that had been much in demand since the Centennale and had featured in two exhibitions, in 1922 and 1923. Eugène Donop de Monchy responded favorably. However, for the first time, he also ventured a few remarks of his own: "I also have, among other paintings by Claude Monet, the *Impression, Sunset*, hence the word... Impressionist, which of course you know! If this painting were of any interest for the planned exhibition, I will make it available to you." In a letter dated March 17, Rosenberg thanked him as follows: "Dear Sir, you were kind enough to offer me for my exhibition the painting by Claude Monet as a result of which the name of Impressionist school was applied to this sort of painting. I think it will be very interesting to show this painting after fifty-seven years, and if you are still so inclined, I would accept your amiable offer. I would be very grateful if you would kindly tell me what it represents so that it can be catalogued."

On March 4, 1931, Galerie Paul Rosenberg thanked Eugène for these loans and asked to be informed of the insurance value of each painting. The acknowledgment of the loan is kept at the Musée Marmottan Monet. It indicates the dates and place of the exhibition: May 18 to June 27, 1931 at Rosenberg's gallery in Paris. *Le Pont de L'Europe* was insured for a value of 250,000 francs. *Impression*, which this time is referred to as *Impression, Soleil Levant*, was insured for 125,000 francs. The work was number 56 in the catalogue. For the first time, it was accompanied by a (very long) descriptive note giving the history of the work and its various owners, albeit with one or two approximations. [...]

Pierre-Auguste Renoir, *Madame Henriot en Travesti*, 1875-1876, Oil on canvas, 116,3 x 104,8 cm, Columbus Museum of Art: Museum Purchase, Howald Fund.
© Columbus Museum of Art

Claude Monet, *La Rue Montorgueil à Paris. Fête du 30 juin 1878*, 1878, Oil on canvas, 81 x 50 cm, Paris, Musée d'Orsay, donation in lieu of estate duty, 1982, Photo © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt

Berthe Morisot, *Au Bal or Femme à l'Éventail*, 1875, Oil on canvas, 62 x 52 cm, Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940



It was probably at this time that Eugène Donop de Monchy updated the value of these works in the general catalogue of the collection drawn up around 1897. The view of the *Tuileries* (no. 65) and *Le Pont de l'Europe* (no. 66) were valued at 210,000 francs, *Le Train dans la Neige* (no. 67) was estimated at 200,000 francs. *Impression* (no. 68) was valued 110,000 francs. This difference in valuation of *Les Tuileries*, *Le Train dans la Neige*, and *Gare Saint Lazare*

compared to *Impression*, deemed half as valuable, reflects the relative attractiveness of these works in the 1930s. Since the Centennale, *La Gare Saint Lazare* has been regularly requested on loan. In 1932 it featured in London in an exhibition placed under the patronage of the Their Royal Highnesses the King and Queen of England, which was a great honor for the lender. In 1932 *Le Train dans la Neige* and *Les Tuileries* were shown at Durand-Ruel, where *Le Pont de l'Europe* was exhibited in 1935 in an exhibition entitled *Monet de 1865 à 1888*.

7 Eugène Donop de Monchy and Impression: the Exhibition of 1937

It was once again at the initiative of Eugène Donop de Monchy that *Impression* was presented to the public in 1937. On December 12, 1936, the Director General of the Beaux-Arts, Georges Huisman, informed him that an exhibition was being organized under the title *Exposition de la Peinture Française de Manet à nos Jours*, to run from February to May 1937, in Warsaw and then in Prague. The general curatorship of this exhibition, "of particular importance as regards [French] artistic expansion in the Central Europe," was entrusted to the critic Claude Roger-Marx. He requested the loan of three works: *Au Bal* by Berthe Morisot, a landscape by Pissarro, and the inevitable *Pont de l'Europe*. Once again, Eugène Donop de Monchy suggested that the organizers also show *Impression*. A few days later, he addressed his cordial answer to the Director of the Beaux-Arts: "[...] having met with M. Roger Marx, I shall lend you the following paintings for the exhibitions in Warsaw and Prague: *The Impression*, by Cl. Monet, a canvas of 62x66 from 1872, signed on the left. Value 130,000. *Effet d'Automne*, a canvas of 50x62 signed on the left C. Pissarro. Value 50,000. *La Femme à l'Éventail*, canvas of 50x62 signed on the right. Its value: 60,000." In the catalogue preface, Roger Marx mentions, "Claude Monet, represented here by four landscapes and the canvas that, it is said, gave its name to Impressionism." When the works returned to France, they were shown for twenty-four hours in the Galerie Charpentier.

Since the turn of the 20th century, the number of works about Impressionism pointing to the key role of *Impression*, *Soleil Levant* in the birth of the movement and of its now long established name grew constantly. Given – not least by the owners themselves – as a "Sunset," and also as "Fog Effect" or "Moon Effect," the subtitle of *Impression* varied from one text to another, and coexisted with that of *Soleil Levant* (Sunrise), which reappeared sporadically at the turn of the century. Starting in 1906, the name Louis Leroy reappeared, at first in Duret, then in 1921 in Rivière, and in 1924 in Tabarant, who was the first to reproduce an excerpt from this now seminal text. Eugène Donop de Monchy and his wife Victorine de Bellio encouraged this rediscovery, taking numerous initiatives to have *Impression* presented to the public. This approach helped make it one of the most prominent works in their collection, whose undoubted jewel remained *Le Pont de l'Europe*, *Gare Saint Lazare*.

At the end of the 1930s the couple, which had remained childless, was preparing its succession. Victorine Donop de Monchy made plans to bequeath the works she had received from her father to the Musée Marmottan. The war would overturn this project and offer the founding painting of Impressionism an unexpected future.

Extract from the catalog of the exhibition

IX A GIFT “IN CASE OF RISK OF WAR”

THE IMPACT OF WORLD WAR II ON THE ENTRY OF IMPRESSION, SUNRISE INTO THE COLLECTIONS OF THE MUSÉE MARMOTTAN (1938-1960)

Marianne Mathieu



Claude Monet, *Le Pont de l'Europe. Gare Saint-Lazare*, 1877, Oil on canvas, 64 x 81 cm, Paris, Musée Marmottan Monet, don Victorine et Eugène Donop de Monchy, 1940, © Musée Marmottan Monet, Paris / The Bridgeman Art Library

Claude Monet, *Le Train dans la Neige. La Locomotive*, 1875, Oil on canvas, 59 x 78 cm, Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940, © Musée Marmottan Monet, Paris / The Bridgeman Art Library

Claude Monet, *Les Tuileries*, 1876, Oil on canvas, 54 x 73 cm, Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940, © Musée Marmottan Monet, Paris / The Bridgeman Art Library

In 1894, the collection of Dr. Georges de Bellio was inherited by his only daughter, Victorine, and his son-in-law, Eugène Donop de Monchy. The couple sold part of this heritage, thereby ensuring themselves a comfortable way of life, free from financial worries. However, they refused to part with their finest Monets. *Le Pont de l'Europe*, *Gare Saint Lazare*, *Les Tuileries* and *Le Train dans la Neige* were the works most in demand with exhibition curators and dealers. *Impression* was not far behind. Although its estimated value was half that of the three most popular paintings, the picture was particularly dear to the Donop de Monchys and, starting in the 1920s, they worked hard to bring this forgotten painting to the fore and promote knowledge of its history.

In 1938, having no direct heirs, the couple decided to bequeath the main works from their collection to the Musée Marmottan, including *Impression*. This essay evokes the circumstances in which the Donop de Monchy Collection entered the museum and focuses in particular on the impact of World War II on this decision. It also discusses the position of *Impression* as part of this gift.

1 January 20, 1938 – *In Memoriam*, the First Will of Victorine Donop de Monchy

In 1932 the collector Paul Marmottan bequeathed his home and the collections within it to the Académie des Beaux-Arts for it to be made into a museum. His townhouse stood on the edge of the Ranelagh gardens, frequented and enjoyed by Victorine Donop de Monchy since she was a child. In 1934, Victorine “returned to this quarter and, with her husband, attended the opening of the new Musée Marmottan.” So says a document kept at the museum. “Curiosity, the love of beauty, the feelings of the heart: she had every reason to frequent the galleries laid out in the vernal setting familiar to her.” Free to dispose of her possessions by marriage contract, and in agreement with her husband, Victorine chose to make the Musée Marmottan her universal legatee, with a view of creating a Georges de Bellio Room there, in memory of her father. [...]

2 May 23, 1938 – an Exhibition at the Musée Marmottan: Impression is Overlooked

Once this deed was drawn up, the couple decided to organize a prestige exhibition at the Musée Marmottan. This ran for a week, from Monday, May 23 to Monday, May 30, 1938. [...] As can be seen, *Impression, Soleil Levant*, now a jewel of the Musée Marmottan Monet collections, did not feature in this first exhibition. [...] The event was nevertheless a milestone. It confirmed the couple's attachment to the museum and their desire for their collection to be kept there one day. [...]

In 1938 the threat of war made the protection of artworks a priority for museums and collectors. To avoid a repetition of the destruction caused by the previous conflict, conservation plans had been put in place during the 1930s. At the administrative offices of France's Musées Nationaux administration, Jacques Jaujard had prepared for the evacuation of works to the Château de Chambord. At this main depot, works would then be sorted and sent on to other châteaux around France. The Académie des Beaux-Arts, which was not under the authority of the Musées Nationaux, had its own autonomous, if similar plan to protect the archives and artworks of its foundations. Should war break out, the collections of the Musée Marmottan were to be sent to the Château de Lauroy, two hundred kilometers from Paris. This private residence in Clémont-sur-Sauldre, in the Department of Cher, had been made available by its owners, Joseph and Marguerite Dufour, to the Institut de France, which had to provide guards (even though the Dufours were themselves present).

3 September 1, 1939 – Impression, Soleil Levant Safe from Shells and Bombs



Storage of crates in the chapel
at the Château de Chambord
© Akg-images/Paul Almasy

[...] In 1939, though, war seemed inevitable. On August 23, the French government recalled its reservists. A report by Henri Le Riche to the Perpetual Secretary of the Académie des Beaux-Arts on “the preservation of the collections of the Fondation Marmottan and the Bibliothèque de Boulogne” went over the operations already effected. [...] On August 28, all the works from the Musée Marmottan were transported to the Château de Lauroy. [...]

On September 1, 1939, Eugène Donop de Monchy sent a handwritten letter to Henri Le Riche : « [To] Monsieur the Curator; As we both agreed, I am sending you two crates of paintings, marked no. 1 and no. 2, together containing eleven paintings, of which I am giving you the inventory by crate, in triplicate. It is understood that this measure is taken in the case of risk of war,

these works being intended for the Musée Marmottan .» [...]

Donop de Monchy's crates contained only Impressionist paintings. Crate no. 1 held three paintings by Claude Monet, the highly prized *Pont de l'Europe*, *Gare Saint Lazare* and *Les Tuileries* as well as *Le Train (Effet de Neige)*. Crate no. 2 contained, in the order of the inventory: *Le Printemps* by Monet, *Les Boulevards Extérieurs* by Pissarro, *Pommiers en Fleurs* by

Sisley, *Effet de Soleil* by Guillaumin, *Femme à l'Éventail* by Berthe Morisot, the *Portrait de Mme Donop de Monchy* by Renoir, and, finally, Monet's *Impression* and *Effet de Neige*. [...] When the letter from Donop de Monchy accompanying crates nos. 1 and 2 arrived at the Musée Marmottan, war had come significantly closer: Germany had just invaded Poland and, that very morning, France had decreed general mobilization. Given this situation, Henri Le Riche, who had just completed the evacuation of the Marmottan collections, decided not to keep the works from the Donop de Monchy Collection in Paris. [...] The fact remains that the crates were sent to the Château de Chambord, as indicated by a detailed inventory of their contents, annotated with the words “Château de Chambord with the Louvre collections.” This is confirmed by the archives of the Musées Nationaux: in the documents, the crates numbered one and two appear as the only deposits made by the Musée Marmottan. The annotated register of deposits at Chambord gives 1939 as the date of arrival, with nothing about the day or month. It cannot be ruled out that *Impression*, *Soleil Levant* and the ten paintings with it were included, in September 1939, in one of the convoys that left the Louvre on an almost daily basis. [...] [The boxes were stored in the west tower of the Château de Chambord.] [...]

4 May 1940 – The Occupation: the Manual Gift to the Musée Marmottan

On May 10, 1940 the German army crossed the Ardennes. The Phony War came to an abrupt end. France folded and the Occupation began. Victorine was seventy-seven, Eugène eighty-six. In these tragic circumstances, with the future looking bleak, the Donop de Monchys decided to donate the works they had entrusted to its care to the Musée Marmottan. With eleven paintings, including *Impression*, still in storage in Chambord, the couple received Henri Le Riche and his general secretary, Joseph Laperrière, at their home on Friday May 24, 1940, in order to sign two copies of the letter of donation. This document, addressed to Henri Le Riche and dated May 23, reads as follows: “Monsieur, In the course of our conversations over the last few days, I proposed to make a donation, as of now, in the form of a manual gift, to the Académie des Beaux-Arts, for the Musée Marmottan, of eleven paintings [...]”

Then comes the inventory of the works by crate. “You have agreed to accept this gift in the name of the Académie des Beaux-Arts, for the Musée Marmottan. This gift has become definitive and I wish to confirm this to you in writing.” The gift, made without conditions regarding exhibition, was accepted in the session of Saturday May 25, 1940, as Laperrière confirmed to the Donop de Monchys on the 27th, as can be seen from a draft letter kept at the museum in which the General Secretary points out that a third copy of the letter of donation still needs to be signed. “This third copy,” he indicates, “is for the Ministry of National Education, while one of the two signed on Friday will go to the Institut and the other to the M. Museum. This will ensure the lasting presence of the Donop de Monchys in the world of artists and at the heart of French museums.” He also states that an official letter of thanks and receipt for their “magnificent gift” is on its way to them. This was addressed to them by the Perpetual Secretary of the Académie on May 29, 1940.

5 Questions Surrounding the Gift of Impression, *Soleil Levant*

During the rest of the war, the Donop de Monchys settled their estate in anticipation and made multiple gifts to the museum. In 1941, they offered it some hundred Chinese objects, which the Académie happily accepted, following the same procedure. Shortly after the death of her husband, on June 7, 1942, Victorine proposed to the Académie that she donate, on behalf of the Musée Marmottan, the rest of her collection, comprising some 165 paintings, drawings, miniatures, vitrine objects and objets d’art – an ensemble valued at 5,400,000 francs. [...]

On March 29, 1945, the Director of Higher Education, A. Lirondelle, in the name of, and with the authorization of the Ministry of National Education, officially informed the Perpetual Secretary of the Académie that the state had refused the donation [...]

The Académie received this news a few weeks before the Musée Marmottan repatriated its works from Clémont and reopened to the public. As for *Impression, Soleil Levant* and the ten works with it, they left Chambord in a truck belonging to the Colin haulage company with the number 6787 RN 5. They were delivered to the museum on November 29, 1945. The painting had spent six years in a crate next to the collections of the Louvre, and for a while next to the Caillebotte Bequest, without anyone ever knowing. *Impression* was exhibited on a museum wall for the first time in 1946. [...]

The state’s refusal to authorize the last donation by Victorine de Bellio worried the Académie, which confined themselves to informing its oversight body of the gift of the eleven paintings, without seeking its approval. The Perpetual Secretary of the Académie, Adolphe Boschot, consequently expressed doubts about the legitimacy of the gift of *Impression*. Was the Académie des Beaux-Arts the full legal owner of the painting? Boschot consulted the doctor of law André Wateau, who was also a first instance lawyer. On September 25, 1947, the expert presented his conclusions. On a typed note with handwritten annotations, “Musée Marmottan – gift of the Donop de Monchy paintings” [...]

This document confirms the Académie des Beaux-Arts’ absolute ownership of *Impression* from 1940 on, and, more generally, its ownership of all the works in the manual gifts made in 1940 and 1941. [...]

6 The Exhibition of the Donop de Monchy Paintings

For the time being, the Académie went about preparing the Salle Georges de Bellio on the first floor of the former townhouse of Paul Marmottan, in the space that now houses the illuminations from the Wildenstein Collection. While the exhibition of the Donop de Monchy Collection at the Académie in 1938 went unnoticed, the inauguration of this new room, symbolizing the enrichment of the museum’s collections and its opening to Impressionism, was officially announced at a solemn session. On October 13, 1948, “the Perpetual Secretary proposed that the Académie meet on Friday 29, from four to six p.m., at the Musée Marmottan, to inaugurate the exhibition of paintings donated by Mme Donop de Monchy.” [...]

Not one line, not one word of this speech about the foundation of the Impressionist collections of the Musée Marmottan evoked the work that would come to symbolize them. Nor can *Impression, Soleil Levant* be seen in the postcard view of the Salle De Bellio, published by Patras shortly afterwards.

What can be said of the inventory of June 20, 1949, in which the painting once again appears under the title *Impression (Soleil Couchant)* (n^o 17), if not that Victorine Donop de Monchy once again confirmed the Académie's ownership? André Wateau's reading aside, the Académie still feared possible claims from hypothetical statutory heirs. The Institut's notary, Pierre Ader, suggested that “a document, in the form of a letter addressed to M. Boschot, [which] might if necessary have testamentary value,” be added to the dossier. This, he said “should be completely written, dated and signed in the hand of Mme Donop de Monchy.” Using the model supplied, she sent a handwritten note to the Perpetual Secretary on November 30, 1950. “I can confirm to you,” she wrote, “that the paintings and objects deposited by me at the Musée Marmottan, the list of which appears in the item signed by the two of us, which is in your possession, were given by me to the Académie des Beaux-Arts as a manual gift. If, after my death, any difficulty should arise on this point, I hereby confirm the gift in question and bequeath as necessary to the Académie des Beaux-Arts all the above-mentioned paintings and objects.”

7 Birth of a Masterpiece

The Donop de Monchy donation would gain in stature in the 1950s, thanks to the publication of new books on the history of Impressionism. *Impression*, which had recently still been called “Sunset,” would at last be seen in a new light, as a seminal work. Claude Roger-Marx announced this turning point. On February 6, 1949 he spoke to Victorine of his desire to talk about her donation to the Musée Marmottan in a sensitive, personal article written in homage to her deceased husband. As Eugène had once asked him to do, the author continued to work for the recognition of *Impression*. In his choice prose, the Musée Marmottan became the temple where “visitors will come to stand silently before a fiery orb rising or descending into a sea of mist, and whose title, *Impression, 1872*, served as a standard – one that came under some fire – for this new school.” Roger-Marx presented the work as the pivot of the Donop de Monchy Collection, the seminal masterpiece that symbolized the pricelessness of “this important donation made to France.” In her *Monet*, published by Éditions du Chêne in 1950, Hélène Adhémar – who in 1974 organized a show celebrating the centenary of the first Impressionist exhibition – gave the painting a fullpage reproduction. The work appeared shortly afterwards in the Monet exhibition held from June 19 to July 17, 1952 at the Galerie Wildenstein in Paris. In the catalogue, Daniel Wildenstein described *Impression, Soleil Levant* as a work that “gave birth to a new school of painting.” In the introduction to his remarkable *History of Impressionism* (published in France as *Histoire de l'Impressionnisme* in 1955), John Rewald mentioned “the historic exhibition” of 1874, which he described with unprecedented precision in a text that remains authoritative today. Later on, he evoked “the Romanian doctor [...] who [had] bought the famous canvas *Impression, Soleil Levant*,” an acquisition that was enough to secure the reputation of its owner for posterity. With Rewald, *Impression* ceased to be seen through a purely artistic prism, as it so often had, and became a historical landmark. Quoted as a key reference in *Impressionnistes et Symbolistes Devant la Presse*, in 1960 it appeared on the cover of *Claude Monet, ce Mal Connu*, dedicated by Jean-Pierre Hoschedé to his father-in-law, becoming one of the latter's most famous acquisitions.

8 Épilogue – Le décès de Victorine ou la conscience d’une œuvre historique

The life of Victorine Donop de Monchy is one with the history of Impressionism. She was born in 1863, just as Manet was exhibiting his *Déjeuner sur l’Herbe* and opening the way to a new kind of painting. She was there at the first manifestations of Impressionism and grew up with the movement. She witnessed the difficult beginnings and poverty of Monet; she learned, like her father, to love this art and to support it. By her generous loans she and her husband helped make it better known around the world and took the necessary measures to protect from the dangers of war the most precious works inherited from her father. Her gift to the Musée Marmottan was on a par with his generosity and disinterest, and stands as a tribute to them. By regularly confirming her irrevocable decision to see the works enter the Musée Marmottan, Victorine showed remarkable determination. Nearly a hundred years old, she was present at the birth of a masterpiece. Once forgotten, *Impression* now stands as a founding work of Impressionism. While, in April 1957, Victorine readily agreed to have *Le Train dans la Neige* and *Le Pont de l’Europe* insured for ten million francs each and have them sent to the Edinburgh Festival, she did not “authorize, in this precise case, the Académie to lend *Impression* outside France.” She died a few months later, on January 11, 1958, aware of having brought a national treasure into French public collections. On June 10, 1959, the documentation service of the government’s general secretariat requested authorization to transport *Impression* to the Musée de Mulhouse to have it reproduced. The institution agreed, on condition that the painting be insured for fifty million francs at the borrower’s expense. In 1965, the Académie des Beaux-Arts used the revenue from Victorine’s estate to help finance a “Supplément du Catalogue du Musée Marmottan, Donop de Monchy Collection.” Apart from the register of private collections, this was the first document from the Musée Marmottan archives in which the work appears under the title *Impression, Soleil Levant*. Thereafter, it would never be anything else.

Extract from the catalog of the exhibition

X TOUR OF THE EXHIBITION



Johan Barthold Jongkind,
Moulins au Bord de l'Eau, 1866,
Oil on canvas, 33,5 x 51 cm,
Private collection, © Brame &
Lorenceau, Paris



Eugène Boudin, *Scène de Plage*, 1869, Oil on panel,
29 x 47 cm, Madrid, Carmen
Thyssen-Bornemisza Collection,
on loan to the Museo Thyssen-
Bornemisza., © Colección
Carmen Thyssen-Bornemisza
en depósito en el Museo
Thyssen-Bornemisza

Joseph Mallord William Turner,
*Rockets and Blue Lights (Close
at Hand) to Warn Steamboats of
Shoal Water*, 1840, Oil on canvas,
90,2 x 119,4 cm, Williamstown,
The Sterling and Francine Clark
Art Institute, Images
© The Sterling and Francine
Clark Art Institute, Williamstown,
Massachusetts, USA (photos by
Michael Agee)



Delacroix, Courbet, Boudin, Jongkind open the tour of the exhibition with a series of marine images, sunrises and sunsets painted before 1872, Turner, who Monet discovered in London in 1870-71, comes next and provides an insight into the training of Monet's work in the early 1870s and the genesis of *Impression, sunrise*.

Impression, Sunrise is presented in the next section that includes a unique set of views of the port Havre. Including the exceptional loan through a special private American collection of *l'Avant port du Havre, effet de nuit* by Monet, a rare night painting that was painted at the same time as *Impression, Sunrise*. Three other views of the Grand Quai, different harbor basins painted by Monet between 1872 and 1874 and six Boudin's between 1870 and 1892 are also on display next to photographs, plans and old documents. These paintings and documents were used to conduct the first iconographic study of *Impression, sunrise*. This study combining topographical, meteorological and astronomical data – led by French and American teams – confirmed definitively that Monet's painting is indeed a rising sun. Including analyzing the position of the sun on the canvas, the opening of the lock and those tides, and wind direction in 1872 and 1873, November 13th 1872 appears to be the most likely date of execution.

The exhibition continues with the first Impressionist exhibition evoked through two masterpieces by Monet presented alongside *Impression, Sunrise* from 1874: *Le Déjeuner* (Städelsches Kunstinstitut, Frankfurt am Main) a canvas measuring 232x151 cm and *Le Boulevard des Capucines* (Nelson Atkins Museum, Kansas City). The booklet of the exhibition and the original *Charivari* are also presented. Nineteen paintings from collections where *Impression, Sunrise* featured, that of Ernest Hoschedés and of Georges de Bellio are shown. Each work is discussed and compared to restate the founding work of Impressionism. Rare documents are also presented including numerous original illustrations. It thus appears that *Impression, Sunrise*, far from occupying a central place in these collections was long forgotten and underestimated.

► TOUR OF THE EXHIBITION

Bain by Stevens (Paris, musée d'Orsay), *d'Intérieur* by Berthe Morisot (private collection), *Portrait de Madame Henriot en costume de travesti* (Columbus Museum of Art), three paintings by Monet, from the collection of Bellio and then passed down through her daughter Victorine Donop Monchy, particularly illustrate this. In 1931 *Les Tuileries*, *Le Train dans la neige* and especially *La Gare Saint-Lazare* were the real jewels of the collection, and the insurance value was twice as large as that of *Impression, Sunrise* (210,000 francs against 110 000 francs).

The last part of the exhibition reveals a page entirely unknown in the history of *Impression, Sunrise*. Research conducted on the occasion for this exhibition allows us to trace the data entry of the comings and goings in the collections of the Musée Marmottan.

We see how the work has travelled : its deposit at the museum on September 1st, 1939 due to «war risk», its evacuation of Chambord with the the collections of the Louvre where it was stored without anyones knowledge for six years, it was then gifted to the Marmottan Museum on the 23rd May 1940, just days after the passage of the Ardennes by the German army on May the 10th and the beginning of the German occupation.

The exhibition ends at *Soleil couchant sur la Seine à Lavacourt* (Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris), which illustrates the continuity of Monet's theme and presents the first works after the war which built *Impression, Sunrise* to its statue as the founding work of Impressionism.

An icon was born.



Claude Monet, *Le Port du Havre, Effet de Nuit*, 1873, Oil on canvas, 60 x 81 cm, Private collection

XI VISUALS AVAILABLE FOR THE PRESS



Claude Monet – Impression, Soleil Levant
1872 – Oil on canvas – 50 x 65 cm – Paris, Musée Marmottan Monet – Gift of Victorine and Eugène Donop de Monchy, 1940
© Christian Baraja



Claude Monet – Le Port du Havre, Effet de Nuit – 1873 – Oil on canvas
60 x 81 cm – Private collection



Claude Monet – Vue de l'Ancien Avant-Port du Havre – 1874 – Oil on canvas – 60 x 102 cm
The Philadelphia Museum of Art : Bequest of Mrs. Frank Graham Thomson, 1961



Claude Monet – Le Bassin du Commerce, Le Havre – 1874 – Oil on canvas
37 x 45 cm – Liège, Musée des Beaux-Arts
© Ville de Liège - BAL



Claude Monet – Le Boulevard des Capucines
1873 – Oil on Canvas – 80 x 60 cm – The Nelson-Atkins Museum of Art, Kansas City, Missouri – Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, The Nelson-Atkins Museum of Art, Kansas City, Missouri – Photo: Jamison Miller



Claude Monet – Le Déjeuner – 1868
Oil on canvas – 231,5 x 151 cm – Städtisches Kunstinstitut und Städtische Galerie, Frankfurt am Main – © U. Edelmann – Städel Museum/ARTOTHEK



Claude Monet – La Rue Montorgueil à Paris. Fête du 30 juin 1878 – 1878 – Oil on canvas
81 x 50 cm – Paris, Musée d'Orsay, donation in lieu of estate duty, 1982 – Photo © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt



Claude Monet – Le Pont de l'Europe. Gare Saint-Lazare – 1877 – Oil on canvas
64 x 81 cm – Paris, Musée Marmottan Monet, don Victorine et Eugène Donop de Monchy, 1940 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Claude Monet – Les Tuileries – 1876
Oil on canvas – 54 x 73 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940
© Musée Marmottan Monet, Paris / The Bridgeman Art Library



Claude Monet – *Le Train dans la Neige. La Locomotive* – 1875 – Oil on canvas 59 x 78 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Claude Monet – *Soleil Couchant sur la Seine, Effet d'Hiver* – 1880 – Oil on canvas 100 x 152 cm – Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris Photo credit © Petit Palais / Roger-Viollet



Eugène Boudin – *Sur la Plage* – 1860 Watercolor and pastel – 19 x 30 cm – Paris, Musée Marmottan Monet, – Michel Monet bequest, 1966 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Eugène Boudin – *Scène de Plage* – 1869 Oil on panel – 29 x 47 cm – Madrid, Carmen Thyssen-Bornemisza Collection, on loan to the Museo Thyssen-Bornemisza – © Colección Carmen Thyssen-Bornemisza en depósito en el Museo Thyssen-Bornemisza



Eugène Boudin – *Le Havre, Voilier à Quai* 1870-1874 – Oil on canvas – 42, 5 x 55 cm Private collection – © Christian Baraja



Gustave Courbet – *La Plage de Saint-Aubin-sur-Mer* – 1867 – Oil on canvas – 54 x 65 cm Madrid, Carmen Thyssen-Bornemisza Collection, on loan to the Museo Thyssen-Bornemisza – © Colección Carmen Thyssen-Bornemisza en depósito en el Museo Thyssen-Bornemisza



Eugène Delacroix – *Falaises près de Dieppe* 1852-1855 – Watercolor – 20 x 30,7 cm Paris, Musée Marmottan Monet – Michel Monet bequest, 1966 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Johan Barthold Jongkind – *Fin de journée en Hollande* – 1872 – Oil on canvas 33, 5 x 43, 5 cm – Private collection © Brame et Lorenceau



Johan Barthold Jongkind – *Moulins au Bord de l'Eau* – 1866 – Oil on canvas 33, 5 x 51 cm – Private collection © Brame et Lorenceau



Johan Barthold Jongkind – *Le Canal au Coucher de Soleil* – 1868 – Oil on canvas 33, 5 x 46, 7 cm – Reims, musée des Beaux-Arts / © Photo : C. Devleeschauwer



Berthe Morisot – *Au Bal or Femme à l'Éventail* – 1875 – Oil on canvas 62 x 52 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940



Berthe Morisot – *Intérieur* – 1872 Oil on canvas – 60 x 73 cm – Collection Diane B. Wilsey – © Private collection



Camille Pissarro – Les Boulevards Extérieurs. Effet de Neige – 1879 – Oil on canvas – 54 x 65 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Pierre-Auguste Renoir – Portrait de Victorine de Bellio – 1892 – Oil on canvas – 55 x 46 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



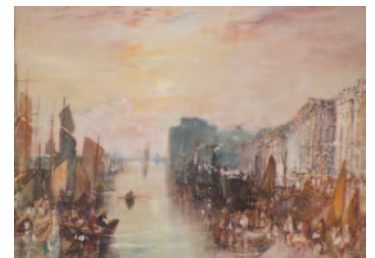
Pierre-Auguste Renoir – Madame Henriot en Travesti – 1875-1876 – Oil on canvas – 116,3 x 104,8 cm – Columbus Museum of Art : Museum Purchase, Howald Fund © Columbus Museum of Art



Pierre-Auguste Renoir – Le Pont de Chatou Circa 1875 – Oil on canvas – 51 x 65,2 cm – Williamstown, The Sterling and Francine Clark Art Institute



Alfred Sisley – Printemps aux Environs de Paris. Pommiers en Fleur – 1879 – Oil on canvas – 47 x 62 cm – Paris, Musée Marmottan Monet, gift of Victorine and Eugène Donop de Monchy, 1940 – © Musée Marmottan Monet, Paris / The Bridgeman Art Library



Joseph Mallord William Turner – Le Havre, also known as River Scene – Circa 1832 – Watercolor – 13,2 x 18 cm – Dundee City Council, Dundee's Art Gallery and Museums



Joseph Mallord William Turner – Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water – 1840 – Oil on canvas – 90,2 x 119,4 cm – Williamstown, The Sterling and Francine Clark Art Institute Images © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA – photos by Michael Agee



Le Havre, Le Grand Quai – circa 1900, postcard – Le Havre, municipal archives The big white building at the center is the Hôtel de l'Amirauté, where Monet stayed in 1872 and 1874



The Old Outer Harbor of Le Havre from the Roof of the Musée des Beaux-Arts – circa 1900 – postcard – Le Havre, Musées Historiques – View towards the south-east and the Écluse des Transatlantiques



Albert Wiltz – Le Grand Quai, le Musée-Bibliothèque et l'Anse des Pilotes – 1870 Panoramic photograph pasted on board, 21 x 56 cm – Le Havre, Bibliothèque Municipale © Bibliothèque municipale du Havre



Raoul Lefaix – L'Hôtel de l'Amirauté – 1928. Photograph on paper blued in the album Le Havre en 1928 – 20 x 14,5 cm – Le Havre, Bibliothèque Municipale – © Bibliothèque municipale du Havre



Émile Letellier – *The Clapeyron traveling through the Écluse des Transatlantiques lock. Port of Le Havre, entrance to the Bassin de l'Eure* – circa 1880-1890 – Photograph 20.5 x 29 cm – Le Havre, Bibliothèque Municipale – © Bibliothèque municipale du Havre



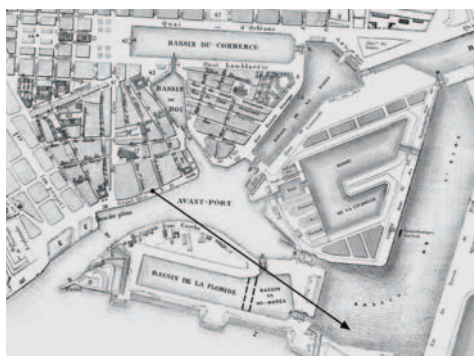
Gustave Le Gray – *Musée et Ville du Havre* – circa 1856-1857 – Albumen print – 32 x 41 cm – Le Havre, Bibliothèque Municipale – © Bibliothèque municipale du Havre



Georges de Bellio – Circa 1865 – Photograph – Collection Remus Niculescu – © Archives Remus Niculescu



Eugène and Victorine Donop de Monchy – 1892 – Photograph – Paris, Musée Marmottan Monet – Gift of Victorine Donop de Monchy, after 1949 – © Christian Baraja



True north is at the top of this map showing Le Havre harbor in the 1870s. The dot indicates the position of the Hôtel de l'Amirauté on the Grand Quai, and the arrow points in the direction of the low Sun seen in *Impression, Soleil Levant*. Quai Courbe, with its distinctive semi-circular shape, projects into the outer harbor (avant-port) from the south. For a period of about three or four hours near the time of high tide (pleine mer), the tide-gates (écluses) (labelled H-R) were open and sailing ships could enter or exit the various tidal docks (bassins) of the port – Collection Donald Olson

XII PUBLICATIONS

1 Publications

**Exhibition catalog published jointly by
Marmottan Monet Museum and Hazan Editions**

Under the direction of Marianne Mathieu, Deputy Director
in charge of the museum collections Marmottan Monet and
Dominique Lobstein, art historian, curator of the exhibition.

Size, 22 x 28.5 cm, 224 pages

Price 35 euros

ISBN : 978-2-7541-0778-5

Hors Série Connaissance des Arts

ISBN : 9782758005599 (fr)

ISBN : 9782758005780 (eng)

Price : 9.50 €

Childrens booklet :

EAN : 978 235 174 0200

ISBN : 2-35174-020-3

Price : 3, 50 €

2 Educational workshops

On Wednesdays and during school holidays, or during the school
year with the school, children can discover the exhibiton
« Monet's Impression Sunrise. The biography of a painting »
and the museum and its collections by attending educational
workshops "Les P'tits Marmottan".

Age : from 7 – 15 years old

Duration : 1h15 (thematic tour and workshop)

Price : 9€/per child

Student tarif: 7€/per child

Information and reservations:

Camille Paboïs – Tel : +33(0)1 44 96 50 41

atelier@marmottan.com

XIII THE CURATORIAL TEAM

Marianne Mathieu

Marianne Mathieu joint director, in charge of collections at Musée Marmottan Monet. She has curated patrimonial exhibitions for over ten years. She recently curated « Raoul et Jean Dufy, complicité et rupture » (2011), « Berthe Morisot » (2012) at musée Marmottan Monet, « Le jardin de Monet à Giverny » at the National Gallery of Victoria in Melbourne (2013), and « Les Impressionnistes en privé. Cent chefs-d'œuvre de collections particulières » (2014) at musée Marmottan Monet.

Dominique Lobstein

Head librarian of the Library at the Musée d'Orsay, Dominique Lobstein is particularly interested in artistic institutions of the nineteenth century, as well as the collectors and the artists, which led him to re-edit the critical work of Ernest Hoschedés (Dijon, Jacob's Ladder, 2008). Associated with several projects on the importance Impressionism (Praise and Criticism of Impressionism, Versailles, Artlys, 2012) and Monet – to which he devoted a biography (Paris, Gisserot, 2002) – he has participated in numerous exhibitions in France and abroad.

XIV THE MUSÉE MARMOTTAN MONET

The Musée
Marmottan Monet



In 1882, Jules Marmottan (1829-1883), director of the coal mining company Bruay brought in the sixteenth arrondissement of Paris, the former hunting lodge of the Duke of Valmy. At his death in 1883, his son Paul (1856-1932) inherited it. He embellished and enlarged for forty years to make the mansion on rue Louis Boilly a showcase for the collections of medieval and Renaissance art joined by his father's and his own works and art objects, a testimony of his passion for the *First French Empire* period.

At his death in 1932, Paul Marmottan bequeathed to the Académie des Beaux-Arts, his home and integrated its collections to make the Marmottan Museum. The institution opened to the public on June 21, 1934. From 1938, donations and bequests succeeded to double the museum's collections and open into Impressionism.

In 1940, Victorine Donop Monchy (1863-1958) offered the paintings of her father, Dr. George Bellio (1832-1894), doctor and collector of the Impressionists which, he had acquired in the 1870's. Eleven paintings by Morisot Renoir, Pissarro, Sisley and Monet (first and foremost : *Impression, Sunrise* (1872) came to Marmottan. Meaning that it was Victorine Donop Monchy who founded the Impressionist collection in the institution.

In 1966, Michel Monet (1879-1966), the last direct descendant of Claude Monet, introduced his inheritance to the Musée Marmottan. Paintings by Monet and his friends, a substantial amount of correspondence and a variety of resources previously spread between the master's house in Giverny and his son, in Sorel-Moussel join the Marmottan. One hundred paintings of the leader of Impressionism are given tracing his career from 1880 until his death in 1926.

► THE MUSÉE MARMOTTAN MONET

Views of Normandy, Creuse, noon, London and Norway demonstrate the passion of the landscape painter. A rare set of large lilies that remained unpublished in the lifetime of the artist add to the legacy of the museum. Michel Monet's contribution means that the Marmottan now hosts the world's largest collection of works by Claude Monet.

The year after the centenary of the death of Berthe Morisot in 1996, the grandchildren of the artist and their wives, Denis (1908-1984) and Annie Rouart (1921-1993) alongside Julien (1901-1994) and Thérèse Rouart (1898-1996) bequeathed twenty five works and some fifty graphic works of the first Impressionist painter. Their collection also includes works by Poussin, Delacroix, Corot, Manet, Gauguin, Renoir, Odilon Redon... Equally important, other collections, such as illuminations of Daniel Wildenstein (1917-2001), joined the museum.

Over the years, the home of Jules and Paul Marmottan has become the most important place for Impressionism. In 2014, the museum wanted to redeploy its collections and to honor this dual identity. The dining room of the mansion is the first highlight of the tour. Bas-reliefs, especially the bronze table by Thomire and furniture by Jacob Desmaller recall the original decor of Paul Marmottan when he was in residence. The Impressionist and modern paintings that are presented – paintings by Caillebotte, Renoir, Morisot, Gauguin and Chagall – are from diverse collections and illustrate the key role of collectors in the history of the institution.

Carmontelle gouaches, paintings by Bidault and Vernet, Pajou Fabre, Gérard, Chaudet Reisener, sculptures by Bartolini and school of Canova adorn the parlors of Paul Marmottan and his room is where you can see the bed of Napoléon Ier au Palais Impérial de Bordeaux. Around his desk by Pierre-Antoine Bellangé, we discover an exceptional collection of paintings by Louis-Leopold Boilly.

The world's largest collection of works by Claude Monet comes in a space-designed by architect and former museum director Jacques Carlu. Excavated under the garden between 1966 and 1970, this spacious and modern gallery permanently present alongside *Impression*, *Sunrise*, the most beautiful collection of artworks bequeathed by Michael Monet.

In 2014, two new rooms furnished in the former outbuildings of the mansion and the first floor of the house were open to the public. They now host the works of Berthe Morisot and the Denis and Anne Rouart foundation.

PRACTICAL INFORMATION

Address

2, rue Louis-Boilly
75016 Paris

Website

www.marmottan.fr

Access

Métro : La Muette – Line 9
RER : Boulainvilliers – Line C
Bus : 32, 63, 22, 52, P.C.

Days and opening times

Open Tuesday to Sunday
From 10am until 6pm
Thursday evenings until 9pm
Closed on Mondays, December 25th,
January 1st and May 1st

Prices

Full Price : 11 €
Reduced Price : 6,5 €
Under 7 years old : free

Group bookings

Christine Lecca – Tel : 01 44 96 50 83

Educational services

Camille Pabois – Tel : 01 44 96 50 41

Audioguide

Available in French and English: 3 €

Shop

Open the same hours and days as the museum
Tel : 01 44 96 50 46
boutique@marmottan.com